BBC

DOCTOR WHO MAGAZINE

NCUTI GATWA is the Doctor!

DOCTOR WHO MAGAZINE 598

Ncuti Gatwa » Bernard Cribbins » Michelle Greenidge and Angela Wynter » The Giggle » The Church on Ruby Road » The Diary of the Meep » On set: Wild Blue Yonder » Andrew Morgan » Comic strip » Extras » Hell Bent » Christmas quiz

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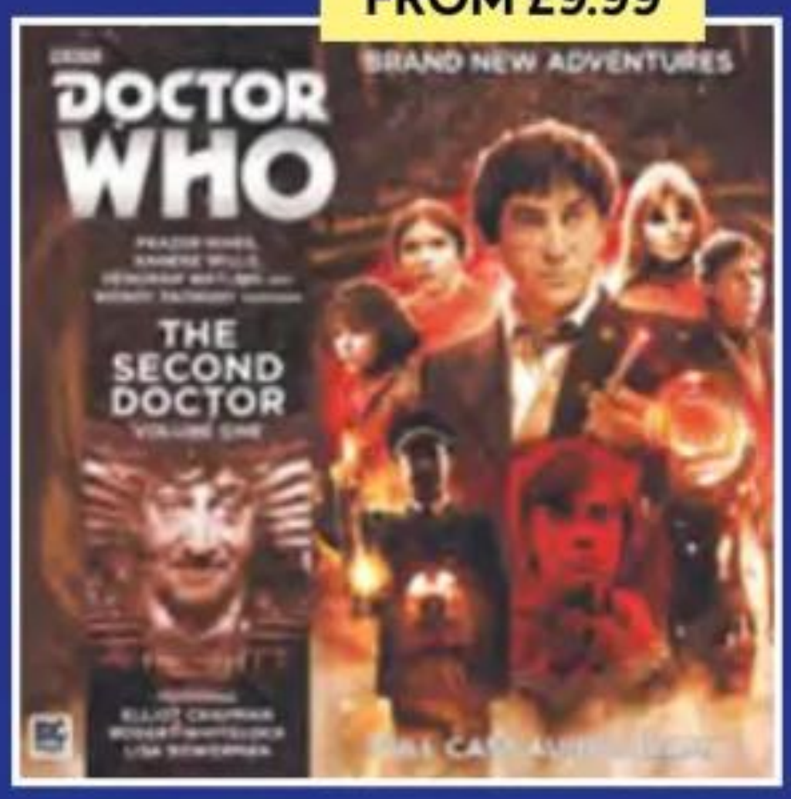

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WELCOME

’Tis the season to be jolly! And wow! We’ve got a lot to be jolly about this year. We’ve had two great new *Doctor Who* Specials in the last couple of weeks and now we’ve got *The Giggle* coming up, followed by a festive cracker and a brand-new Doctor, in the shape of this issue’s cover star, Ncuti Gatwa!

Before we start really celebrating though I’d like to say goodbye to the incredible Peter Ware who is leaving **DWM** this issue, after being with us for more years than he cares to remember. Things just won’t be the same without him, so please join with me in wishing him all the best for the future, even if I can’t quite understand why he would want to spend more time with his new-born granddaughter when he could be spending that time with me! Still, every cloud has a silver lining, and the silver lining in this case is the return to **DWM** Towers of the indefatigable Richard Atkinson. It’s been way too long, but the years have been kind to our very own Tricky Dicky and it’s almost like he’s never been away.

Now that we’ve swept the departures and arrivals of **DWM** staff under the carpet, let’s get down to what you’re all here for... *Doctor Who*... and figgy pudding! We won’t go until we’ve got some, we won’t go until we’ve got some, so bring it out here! I’ve always found that particular Christmas song a bit on the greedy side... greedy and demanding... but in this case, I fully sympathise. I can’t wait any longer. But, just like you, I’m going to have to, and all the waiting is only going to make it that much sweeter. So, let’s try to calm down, and enjoy the build up with this bumper festive hamper issue of **DWM**. I’m not going to waste space telling you what this issue is going to bring you, because I’m sure you’re all capable of having a quick browse and a flick through the pages. But of course, I can’t help but draw attention to our exclusive chat with the new Doctor himself. It’s just one of the things we’ve all been waiting for, and now here it is. Just one of many highlights for this year’s Holiday Season and when I say just *one* of the highlights, I mean it! This issue is bringing you soooo much great stuff. I can’t decide which is my favourite. Is it the Meep Diary? Is it our behind-the-scenes look at *Wild Blue Yonder*? Is it our new comic strip story featuring the Fourteenth Doctor and Donna? Guess what? It’s all of them, along with the other features I still haven’t mentioned, not out of disrespect for them, but because I’ve made my point... I think.

I have to admit, the start of Ncuti’s tenure as the Doctor has got me doubly excited. First... hey, it’s a new Doctor, always exciting... but then, it’s a Christmas Special! Yes! For so many years *Doctor Who* was an integral part of Christmas, just as much as holly and mistletoe and stuffing and crackers, and now it’s back... KA-BOOOM! I know I’m going to be settling down to watch it, stuffed with Christmas dinner and fortified with some *Who*-inspired festive cocktails. How about you? Where will you be watching it? Now’s the time to plan and make this an ultra-special part of the day. It’s definitely going to be a Christmas to remember.

So, I’m going to leave you to your plans and wish you all the very merriest of times and places!

Jason Quinn, editor

GALLIFREY GUARDIAN

The latest official news from every corner of the *Doctor Who* universe...

A FAMILY CHRISTMAS!

Rejoice! When the 60th Anniversary Specials finish airing there's only another couple of weeks before *Doctor Who* is back.

Written by Russell T Davies, this year's Christmas Special – the first since 2017's *Twice Upon a Time* – will be broadcast on Monday 25 December on BBC One in the UK and Ireland, and available on the streaming service Disney+ across the world. The story will also be released as a hardback novelisation from Target Books on 25 January.

Featuring Ncuti Gatwa, following his introduction in *The Giggle*, this is only the second time that a new Doctor's first full-length adventure is aired on Christmas Day. As previously reported, the Special also stars ex-*EastEnder* Anita Dobson and Davina McCall who last appeared in *Doctor Who* as the voice of Big Brother in 2005's *Bad Wolf*.

It has been revealed that the episode is called *The Church on Ruby Road*, sparking speculation online regarding the plot given the inclusion of the companion's name in the title.

Millie Gibson makes her debut as companion Ruby Sunday. She'll be joined by the character's mum Carla and grandma Cherry, played by Michelle Greenidge and Angela Wynter respectively. Michelle is known for playing Valerie in Ricky Gervais's *After Life* and Rosa Babtunde in Russell T Davies' *It's a Sin*. Angela has been in *EastEnders* since 2003 and recently appeared in the Jimmy McGovern prison drama *Time* with Thirteenth Doctor Jodie Whittaker.

Commenting on the casting, producer Phil Collinson told **DWM**: "It's a great delight to welcome the rest of the Sundays on board. Ruby's family, revealed at last! I'm glad to say they'll be woven throughout the seasons to come. I had the great pleasure of working with Michelle on *It's a Sin* where she played Roscoe's mother in quite an extraordinary coming out scene! The compassion and intelligence she brings to Carla, as her daughter's life explodes in all sorts of directions, is a delight to see. And working with Angela has been so much fun. Cherry will be a much-loved creation. The Doctor certainly enjoys meeting her!

'Since filming, Angela has been called back into *EastEnders* where she is the fabulous Yolande. But don't worry, that doesn't mean the end of Cherry. We've been able to liaise with the *EastEnders* team – and many thanks to them for being so helpful – which will ensure that Angela's back on the train to Cardiff for the next season. I can't wait for you to see them both in action – once you add Millie Gibson to the mix, this whole family really fizzes and burns. You could watch them for a month of Sundays!"

Turn to page 32 for our interview with Michelle and Angela. ◆

THE GOBLIN SONG

This year's Christmas Special also includes a show-stopping musical number, which will be available on streaming services shortly. Composed by Murray Gold with lyrics by Russell T Davies, the song features Ncuti Gatwa, Millie Gibson and a whole host of goblins!

A COUGHLAN CHRISTMAS!

The casting of Irish actor Nicola Coughlan – most famous for her roles in the award-winning Channel 4 sitcom *Derry Girls* and the Netflix smash hit *Bridgerton* – has been announced.

She's the latest big name to join the series' enviable list of guest stars. In addition to a long list of high-profile roles on stage and screen, she has also made appearances on popular entertainment programmes such as *The Great British Bake-Off*, *Would I Lie to You?*, *Taskmaster* and *Ru Paul's Drag Race*.

Nicola has already co-starred with incoming Doctor Ncuti Gatwa – having a brief role in this year's box-office blockbuster, *Barbie* – and was snapped with him on the red carpet at the 2023 BAFTA awards on the day *his* casting was announced.

Speaking at the press launch for *The Star Beast*, Russell T Davies revealed that she will be joining the Fifteenth Doctor in 2024's Christmas Special.

"This has been the most brilliant shoot," says Russell, "with Nicola lighting up the set and bringing joy."

Commenting on her new role, Nicola says: "I've been a fan of Ncuti Gatwa for some time and getting to share the screen with him as the Doctor has been an absolute joy." ◆

COSMETIC CHANGES!

Make-up artist Julie Kendrick will be joining the *Doctor Who* production team for Ncuti Gatwa's second season.

She has previously worked on hair and make-up in the theatre, on TV and in film. She contributed to numerous episodes of *Agatha Christie's Marple* on ITV and her film credits include *Bend It Like Beckham* (2002), *Captain America: The First Avenger* (2011) and *Les Misérables* (2012).

FIGHT DREAM HOPE LOVE
Les Misérables

CAPTAIN AMERICA
THE FIRST AVENGER

Talking exclusively to **DWM**, Julie shares her enthusiasm for the series and her craft:

What is your first memory of *Doctor Who*?

I remember a long scarf being a huge thing – Tom Baker was my Doctor from childhood – and I remember being rather scared of the Daleks. Not necessarily the look of them, but the voice. It was the voice and the word 'Exterminate!'

Who is your favourite companion?

Rose Tyler!

What excites you most about joining the series?

Being able to create! A time travelling show is such a great opportunity to play. It's setting your own boundaries, understanding the rules of a time frame, and then breaking them or not! ◆

KING TACKLES THE BEAST

Jacqueline King, seen recently playing Donna's mum Sylvia Noble on TV, will read Gary Russell's novelisation of *The Star Beast* for BBC Audio.

Talking books of this adventure and the other two Specials, *Wild Blue Yonder* and *The Giggle*, will be available on CD or as a download from the usual retailers on 1 February 2024.

They will be joined, on the same day, by an audio reading of Eric Saward's Sixth Doctor story *Attack of the Cybermen* read by David Banks (who appeared as the Cyber Leader in various stories between 1982 and 1988).

BBC
DOCTOR WHO
THE STAR BEAST
GARY RUSSELL
Read by Jacqueline King
BBC
DOCTOR WHO
WILD BLUE YONDER
MARK MORRIS
BBC
DOCTOR WHO
THE GIGGLE
JAMES GOSS
Read by Dan Starkey

March sees the release of *River of Death*, an original Sixth Doctor audio adventure, written by John Peel and read by Nicola Bryant, and *The Phaser Aliens & Other Stories* – BBC Audio's latest collection of short stories from early *Doctor Who* annuals.

In April, Geoffrey Beevers reads Terrance Dicks's novelisation of *The Horns of Nimon*, from Tom Baker's penultimate season as the Doctor. And David Banks is back to read *The Demons Within* – written by Gary Russell and featuring the Tenth Doctor and Martha Jones. ◆

POLICE PUBLIC CALL BOX
RØDE

Photo © BBC Audiobooks/Neil Gardner

50 YEARS OF THE DIAMOND LOGO

A new book tying in with the 50th anniversary of the first on-screen appearance of *Doctor Who*'s iconic diamond logo is released this month.

Adventures in Type and Space includes contributions from BBC designers Bernard Lodge (below) and Sid Sutton, detailing their work on the series and their wider careers. Packed with meticulously researched features, it's a must for anyone interested in graphic design in *Doctor Who*.

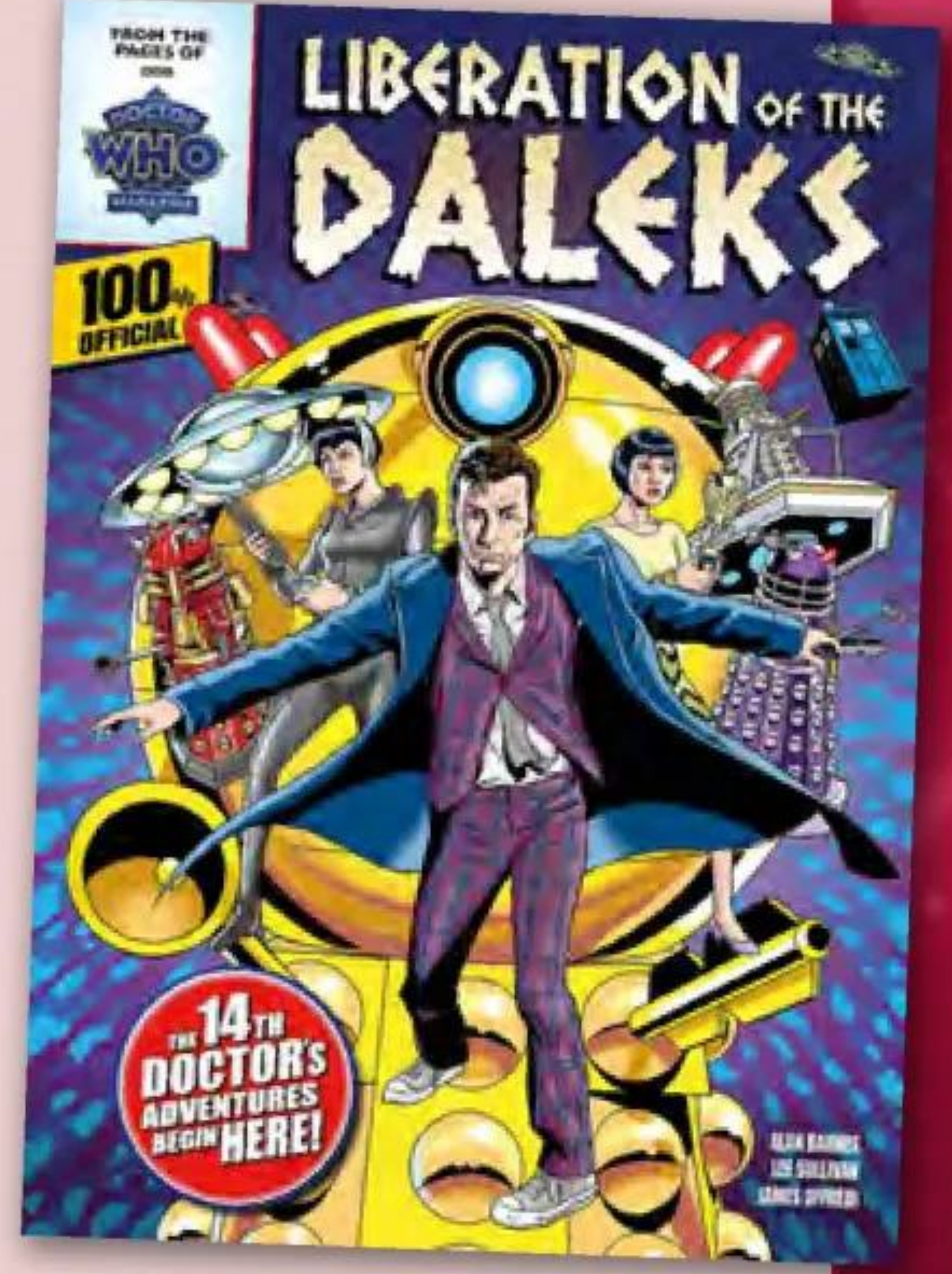
BBC
DOCTOR WHO

It's available from tenacrefilms.bigcartel.com, with proceeds going to UNICEF. ◆

LIBERATION COMPILATION

Last year, *Liberation of the Daleks* saw the return of the Daleks in the DWM comic strip for the first time since 2002. Now, all 14 chapters have been collected in a comic collection.

This epic adventure served as the Fourteenth Doctor's very first adventure, set immediately after the regeneration at the end of *The Power of the Doctor* and leading into last month's *Children in Need* mini-episode.


FROM THE PAGES OF
DOCTOR WHO MAGAZINE
LIBERATION OF THE DALEKS
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THE 14TH DOCTOR'S ADVENTURES BEGIN HERE!

This collector's edition is available now from retailers including the Panini store. Go to: tinyurl.com/DWLiberation ◆

To be in with a chance of winning a copy of *Liberation of the Daleks* turn to page 75.

Your views on the world of *Doctor Who*...

GALAXY FORUM

Send your letters, artwork and photos to: dwm@panini.co.uk @DWMtweets

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77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS

Hello! Last month's *Children in Need* sketch certainly got you all talking! Here are just some of the letters we received...

I LIKE IT...

MATTHEW RIMMER, EMAIL
A clever piece of writing from Russell T Davies. It was funny, befitting the tone of a charity telethon, without descending into outright parody. Just when you think you know *Doctor Who*, they find a new groove in time to unlock and hey presto, we have the genesis of *Genesis of the Daleks*! Daft and genius, simultaneously!

SAM BUNAGE, PORTSMOUTH
The explanation on *Unleashed*, regarding the disabled equals evil trope, is a perspective I hadn't really thought about before. It's one that makes sense and allows the character of Davros to be reimagined for a new generation. I am confident it will be handled with respect to the past, while looking brightly towards the future. Bring it on!

PAUL DYSON-KNIGHT, EMAIL
I loved it: Davros! Mawaan Rizwan! David Tennant! As for the Davros rebranding, I never thought Davros was evil because he was in a wheelchair, rather that he was in a wheelchair because he was a genius (overcoming his disability to continue his misguided agenda). Then again, I'm not a wheelchair user, just a 60-year-old fan... who remains a fan.

The Doctor (David Tennant) witnesses the genesis of the Daleks.

Davros! (Julian Bleach).

Mr Castavillian (Mawaan Rizwan).

SIMON SIMMONS, WORTHING
I'm sure **DWM** will have received a lot of correspondence about the erasure of Davros's disability. The rationale is that the world in 2023 is a different place. Tragically, in many ways it hasn't changed – war in Europe, war in the Middle East, the brutal persecution of Jews... Terry Nation wrote about the horror of war and Davros was a part of that. What he wrote in *Genesis of the Daleks* [1975] is still relevant today.

KELCI ELIZABETH, PORTSMOUTH
I was thrilled to see *Doctor Who* back on my screen. Seeing David Tennant made me very happy. I love that he gave the Daleks their name and the plunger – that was very funny.

RICHARD ORR, EMAIL
I gasped with shock and glee as Julian Bleech turned up as Davros. It was a joy to see a different take on the character. It's one that I feel Russell has had in the back of his mind since his plans for Series 4 and its finale had to be scaled back. I was already excited for the anniversary episodes but this shifted the excit-o-meter up a notch or three!

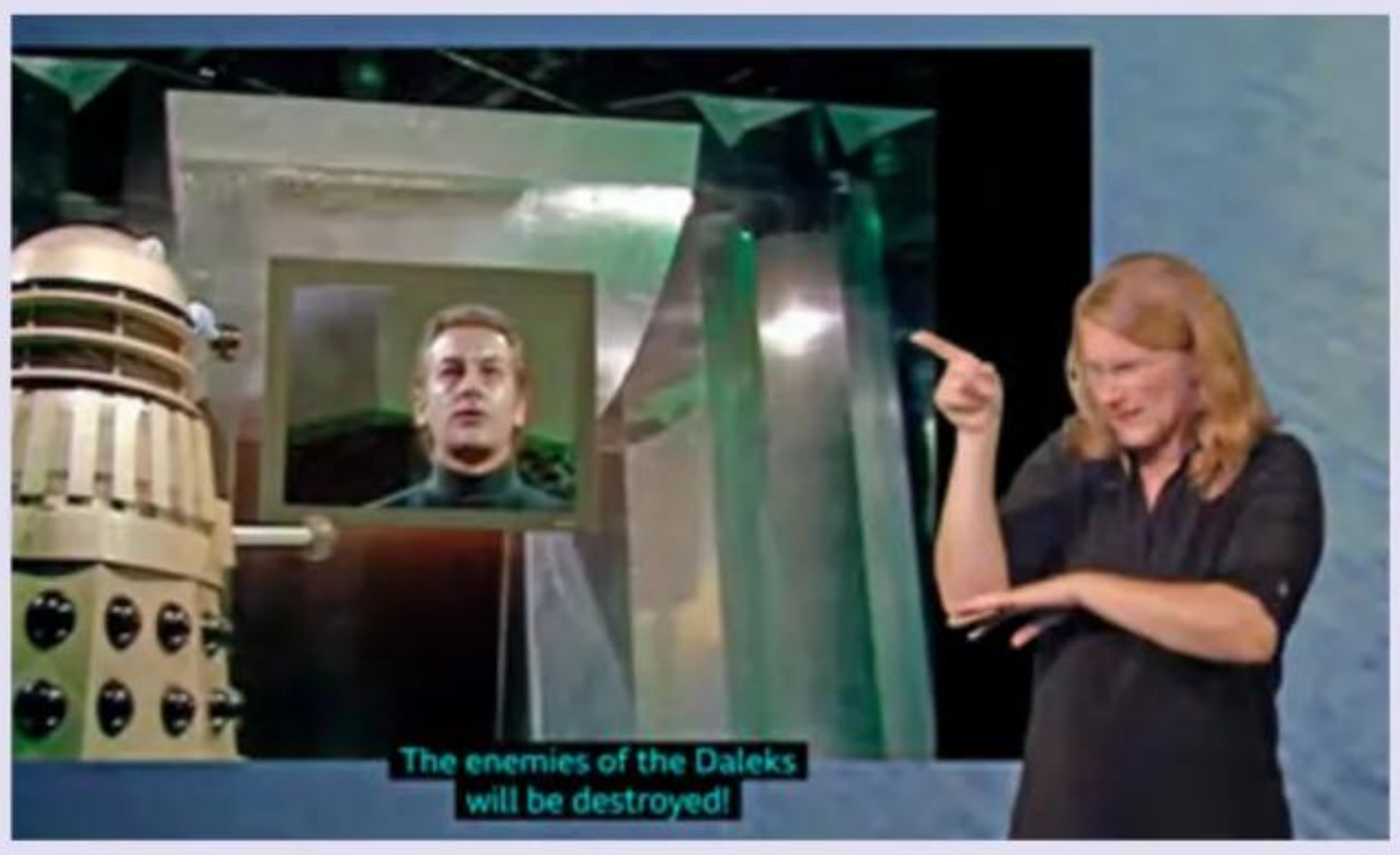
The prototype Dalek complete with multi-claw adaptable thingamajig.

STAR LETTER

JOHN COOK, EAST LONDON
How wonderful it is to have the classic series on iPlayer with audio description, subtitles and signing. As a visually impaired fan of nearly 40 years, I'm now able to experience stories that I've watched dozens of times in a completely new way. All the little nuances and actions that I've missed are now described for me. It's truly a beautiful thing for sensory impaired fans. For the first time it feels like *my show* is *for me* rather than it being something I have to adapt to and get by with.

All hail the Whoniverse! Thanks to everyone who worked so hard to make this happen.

"The impish face of the wavy-haired Doctor gradually emerges." Audio descriptions are available on all the episodes streaming on iPlayer.



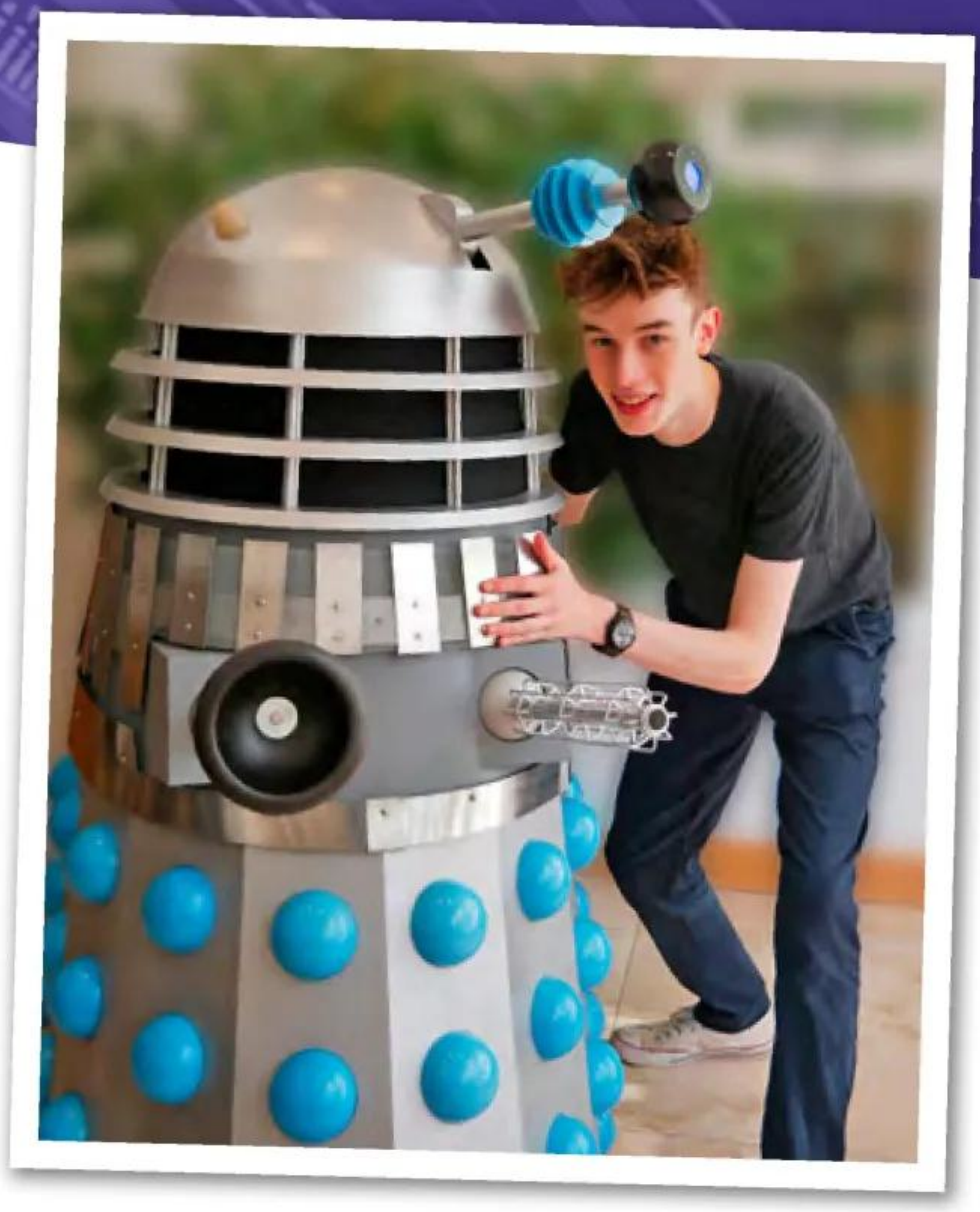
Sign language and subtitles for Episode 2 of *Day of the Daleks*.

It certainly is great to have *Doctor Who*'s back catalogue available on iPlayer – and terrific that it's being made as accessible as possible.

DOCTOR WHO
IN THE BLEAK MIDWINTER

John's letter wins him a copy of the audio anthology *In the Bleak Midwinter* starring Paul McGann as the Doctor. It's available to from *bigfinish.com* priced £19.99 (CD plus digital) and £16.99 (digital only).

The Fifth Doctor and Tegan are reunited in *Tales from the TARDIS*.



Matthew Woodhouse with his astonishing homemade Dalek.

November's celebrations kicked off with six special episodes featuring some familiar faces from the past...

TELLING TALES

ANTHONY MARVIN, EMAIL
Oh, my giddy aunt! What a beautiful anniversary gift *Tales of The TARDIS* is. Perfect for people dipping their first toe in to the Whoniverse and, for long-term fans, perfect mini-episodes steeped in nostalgia.

BECKI HUMPHREYS, EMAIL
Seeing how much the Fifth Doctor and Tegan missed each other was just wonderful! The mention of Nyssa was perfection – I couldn't think about anything else but that line all day!

ERROL JOHNSON, EMAIL
The conversation between Clyde and Jo [in *The Three Doctors* episode] was very moving given real-life events and the losses the actors were able to express through their characters.

J A SMITH, EMAIL
Colin Baker and Nicola Bryant shine like never before. Watching a kindly wise old Sixth Doctor on screen feels like stepping into a parallel world where Colin was able to complete his planned character development. The Seventh Doctor provides a perfect explanation for appearing older. I'd rather have no explanation than any thought of recasting, or de-ageing. These men are the Doctor, and they always will be. And that's what *Tales of the TARDIS* seems to be about.

BUILD YOUR COLLECTION!

MATTHEW WOODHOUSE, EMAIL
I've always wanted to own a Dalek so when I was given the opportunity to build one, I couldn't say no! Dalek Sigma is a replica of a Dalek from *The Chase* and can be operated like the original props, except it is motorised using an electric wheelchair. It's mainly constructed from plywood, MDF, fibreglass and aluminium.

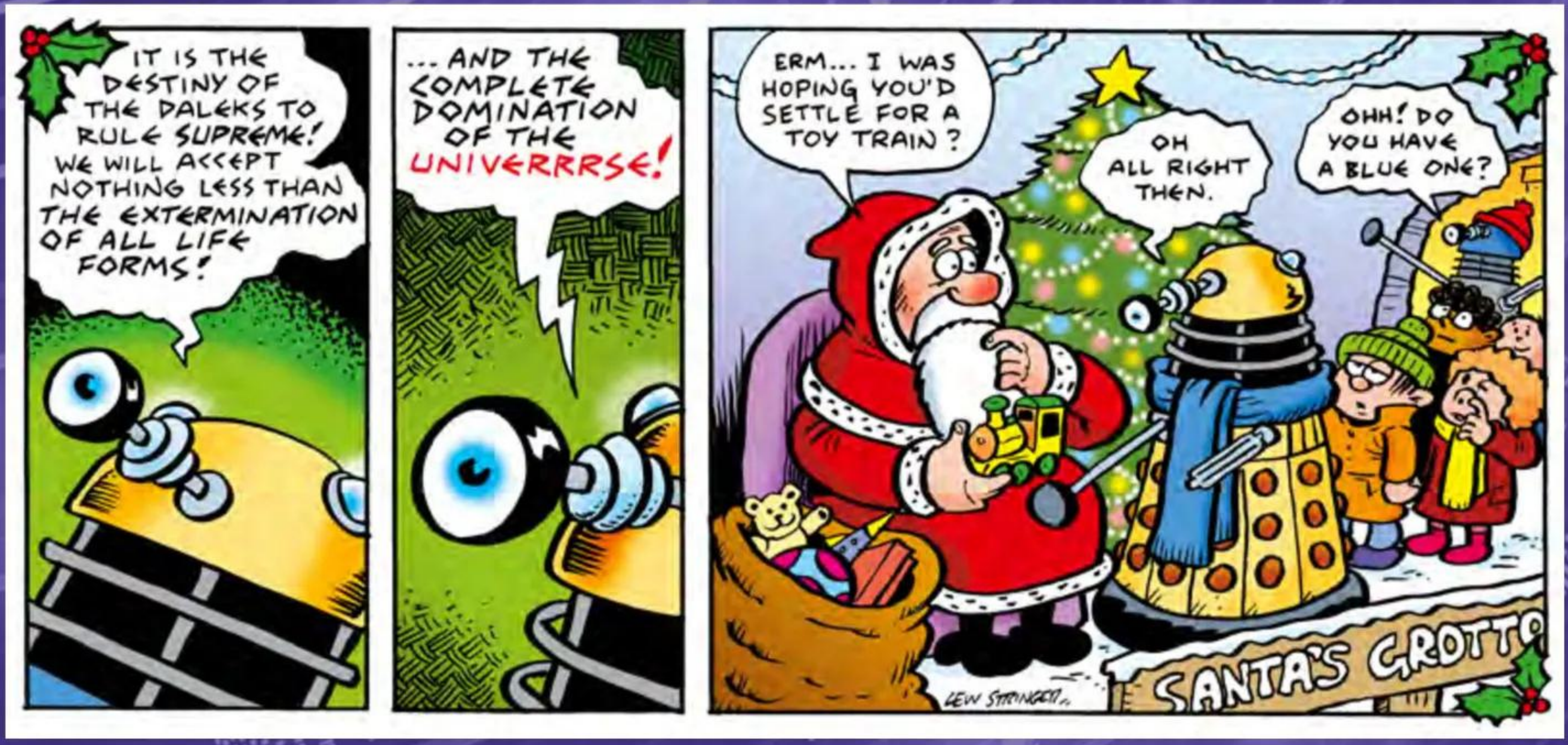
EDDIE VAN DER HEIJDEN, THE NETHERLANDS
I've only been collecting **DWM** for three years, but I've managed to get back issues, which is quite an accomplishment since I'm Dutch and the magazine doesn't sell here. Reading through them is fantastic: like reading a history book about the Doctor. Our dog, Kalobty appears to be as much into *Doctor Who* as me and my 20-year-old daughter. The three of us are looking forward to the adventures of the Fifteenth Doctor! **DWM**

Thank you for your letters. Keep sending us your views on the ever-expanding Whoniverse! And incidentally, a happy Christmas to all of you at home!

Kalobty paws over his favourite magazine.

THE DAFT DIMENSION

BY LEW STRINGER


IT IS THE DESTINY OF THE DALEKS TO RULE SUPREME! WE WILL ACCEPT NOTHING LESS THAN THE EXTERMINATION OF ALL LIFE FORMS!
...AND THE COMPLETE DOMINATION OF THE UNIVERRRSE!
ERM... I WAS HOPING YOU'D SETTLE FOR A TOY TRAIN?
OH ALL RIGHT THEN.
OHH! DO YOU HAVE A BLUE ONE?
SANTA'S GROTTO
LEW STRINGER

WHO TUBE

THIS ISSUE'S SELECTION OF *WHO*-RELATED VIDEOS...

Seasons greetings! Colin Baker chats about new film *Christmas at the Holly Day Inn* and his wider career. Go to: ***tinyurl.com/XmasColin***

David Tennant watches in delight as the Fourth Doctor becomes the Fifth in BBC Four doc *Talking Doctor Who*. Go to: ***tinyurl.com/DW60DT***

Newsnight marked the series' 60th with Toby Hadoke reflecting on how *Doctor Who* deals with politics. Go to: ***tinyurl.com/DW60Newsnight***

RadioTimes.com

Sacha Dhawan tells *Radio Times* that he might not have finished with the character of the Master yet... Go to: ***tinyurl.com/RTDhawan***

Ncuti Gatwa
GQ MEN OF THE YEAR

New Doctor Ncuti Gatwa was among the celebrities interviewed on the red carpet at this year's GQ Men of the Year Awards. Go to: ***tinyurl.com/NcutiGQ***

LETTER FROM THE SHOWRUNNER

Russell T Davies gears up for Christmas with a Santa sack full of on-set secrets...

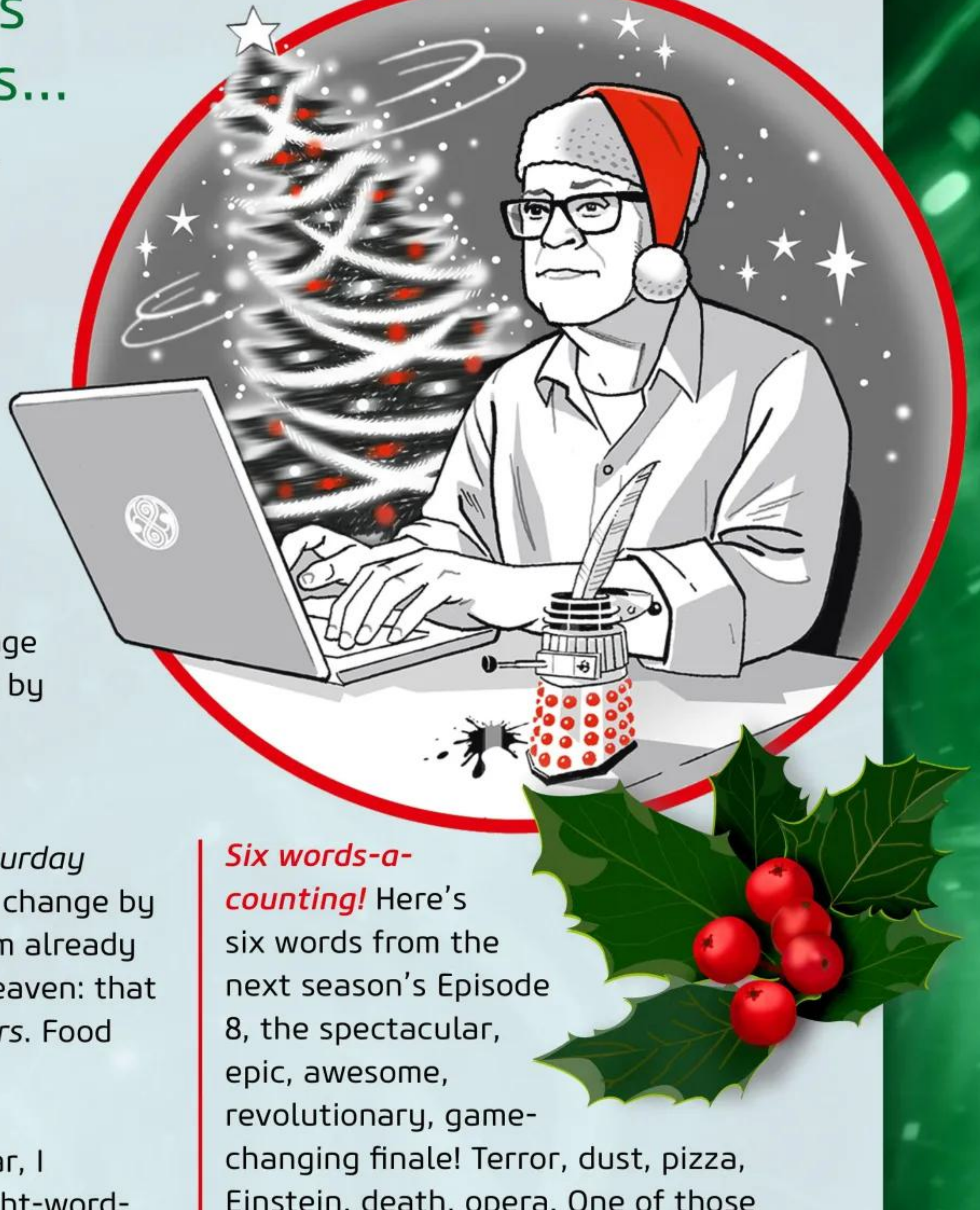
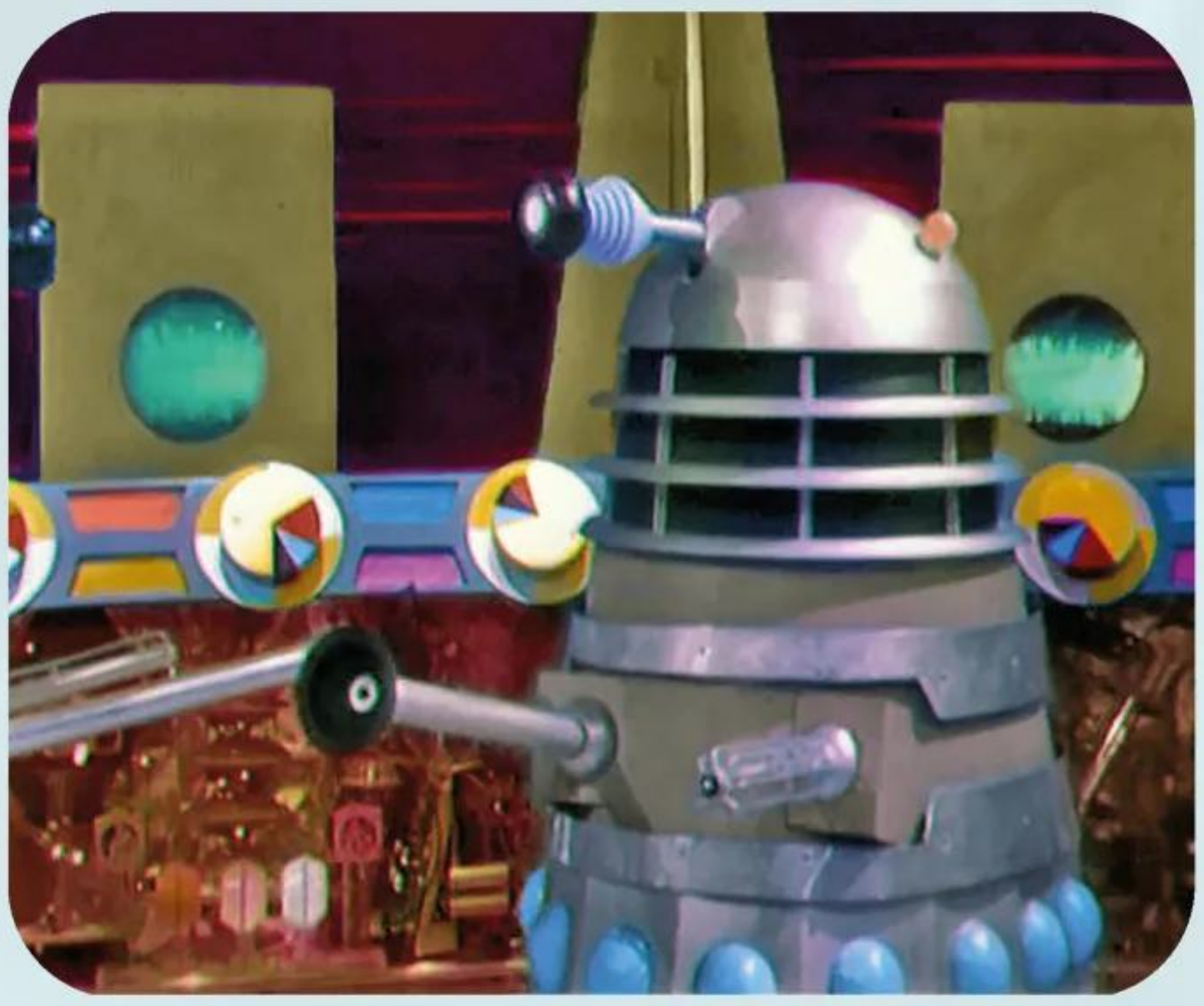


Illustration by Martin Geraghty

Ho ho ho, faithful reader, here we go again! As regular as a clockwork reindeer, it's my annual *Doctor Who*-themed 12 Days of Christmas. I swear, this is the only reason I came back to the show. To write this page! The tradition that will not die. Buckle in folks, it's quite a sleigh ride, off we go...

Twelve months-a-passing! As I look back on last year's 12 Days, I'm aware that I was promising you lines and scenes and words from Ncuti's first episodes... which still haven't arrived on screen! It takes a long time, this new Whoniverse, doesn't it? Believe me, it feels quite odd to be shooting next year's Christmas Special before this year's has been shown. But now I think the tide is breaking. You should be reading this mid-turbulence, as we reel from Specials to Christmas... and then, if we get it right, it won't stop. You'll swing from series, to Christmas, to series, to Christmas, maybe with something extra in there, on and on and on. Always boiling, always bubbling. That's the plan!

Eleven scenes-a-listing! Scene 11 of Episode 1 of Ncuti's first season is headed: INT. CONTROL ROOM. The stage directions say, 'THE DOCTOR and RUBY walk in to find a cool, sleek, metal CONTROL ROOM, full of CONSOLES.' Why are some words capitalised? It's for convenience, so the production team can see at a glance who's in the scene, where they are, what props are needed and whether anyone is ANGRY. But you only capitalise them the first time they're mentioned, then it's back to normal. Unless, for emphasis, you want to insist, further down the page, the monsters chase after RUBY! (Which does happen. A lot!)



Ten episodes-a-making! The tenth episode of this brand-new *Doctor Who* era is Episode 6 of Season 1, written by the wonderful Kate Herron and Briony Redman. And on Page 10, it contains the line, spoken by Emily, "I am ruined!"

Nine days-a-Decembering! They've asked me to go on *Saturday Kitchen*! Hoot hoot. Plans may change by the time you read this, but I am already pondering my choices. Food Heaven: that pineapple from *The Five Doctors*. Food Hell: marsh minnows.

Eight words-a-titling! Last year, I promised you a mysterious eight-word-titled thing. I said, 'Big news soon!' I have stretched the definition of soon. It's stayed a secret for the whole year. Okay, it's been a bit delayed. We were busy! Working on Season 1 and Season 2 simultaneously means we're working on 18 episodes of *Doctor Who* at once, and believe it or not, that only occurred to us... when it happened! Gulp. But now we're fully up to speed. And here comes the reveal of those eight words, any month now. It has two scripts so far, the third being delivered before Christmas. And I absolutely promise you, it's wonderful.

Seven parts-a-editing! One of my favourite things in the whole wide Whoniverse is the brand-new colourised *The Daleks*. I'm writing this before its transmission, so I wonder how well it went down...? When we first announced this at a stakeholders' meeting, a fan around the table couldn't help himself and literally barked the word '*Edited?!*' Like, '*A handbag?!*' Heh! But we're not stopping there. Benjamin Cook is already sending me notes about next year's edit. 'I've got Episode 3 down to 15 minutes and 19 seconds!'

Six words-a-counting! Here's six words from the next season's Episode 8, the spectacular, epic, awesome, revolutionary, game-changing finale! Terror, dust, pizza, Einstein, death, opera. One of those words is in the title. (It's not pizza.) (Or is it...?)

Five goo-ooold rings! Love that bit.

Four writers-a-typing! Four writers, other than me, in Season 2. Who cheered?!

Three words-a-naming! Okay, faithful reader, here's a Christmas present. An episode of Ncuti's first season, coming soon in 2024, is called... *The Devil's Chord*. That's a phrase meaning an actual thing, it's real. Look it up. Brrr, shiver. And if you're wondering which episode this is, then in the running order, it comes in at number...

Two episodes-a-numbering! Enjoy!

And a bird flew into Ncuti's traaaaail-er! Yes, a bird. I was waiting for Ncuti, one lunchtime in July, while he was on set. A bird flew in! I screamed. Kitty caught it and took it away. I told everyone how brave I was. And such is my devotion to **DWM**, I literally thought, five months ahead of my deadline for this page: I now have a bird-themed ending for the 12 Days of Christmas. Nice!

Merry Christmas, folks! Nadolig llawen! **DWM**

BBC
DOCTOR WHO
60 YEARS
DOCTOR WHO
THE CUCKOO
STEVE LYONS
READ BY JAYE GRIFFITHS
DOCTOR WHO
TENTH DOCTOR TALES
Pest Control • The Forever Trap
The Nemonite Invasion • The Rising Night
The Day of the Troll • The Last Voyage • Dead Air
Read by David Tennant • Catherine Tate • Michelle Ryan
DOCTOR WHO
THE ROMANOV PROJECT
NIEL BUSHNELL
READ BY TOBY LONGWORTH
DOCTOR WHO
THE CELESTIAL TOYMAKER
THE ORIGINAL BBC TELEVISION SOUNDTRACK
THE AMAZING WORLD OF DOCTOR WHO
THRILLING ADVENTURES IN TIME AND SPACE
DOCTOR WHO
AND THE DALEKS
DAVID WHITAKER
READ BY WILLIAM RUSSELL

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Production Diary

The Fifteenth Doctor's second season about to start filming, the Fourteenth Doctor's on-screen debut fast approaching, and every Doctor on BBC iPlayer... **Scott Handcock** explains how the production team have been busier than ever!

Monday 16 October

At Wolf Studios, the Block 2 team gather for a second tone meeting of their first episode; the Block 3 team discuss concept designs for a highly unusual character from a new adventure; and the producer group watch a final review of the 2023 Christmas Special.

Tuesday 17 October

With filming drawing ever closer, director Alex Pillai meets with Ncuti Gatwa, writer and fellow cast members for a cast page turn ahead of an afternoon readthrough.

Wednesday 18 October

The Block 2 crew reconvene for a follow-up tone meeting of their second episode, while the *Tales of the TARDIS* team spend a morning reviewing the online edit for all six episodes, signing off picture details such as graphics, transitions, titles and credits.

Thursday 19 October

A new director joins the *Doctor Who* production office to tackle Block 3, kicking off with a day of methodology meetings (discussing how best to achieve the ambition of each episode with various HODs), plus page turns for each episode with the writer to break down more detailed story notes. Down the road at Bang Post Production, the executive producers meet me and director Joshua MG Thomas for a final mix review of *Tales of the TARDIS*.

Monday 23 October

An exciting day for the *Doctor Who* team as Ncuti begins filming his second season in Cardiff! And with Block 1 now underway, the Block 2 team meet for a prop show and tell, while Block 3 enjoy their first tone meeting of the season.

Tuesday 24 October

Block 3 return for a tone meeting of their second episode, producers and script editors run through script distribution, and Russell T Davies makes a significant surname enquiry.

Wednesday 25 October

Executive producers Phil Collinson and Joel Collins meet with producer Vicki Delow to discuss potential directors for Block 4, before joining production designer Phil Sims to talk through featured creatures for Block 2. Later today, transmission dates for all three Fourteenth Doctor Specials are announced, beginning weekly on Saturdays from 25 November.

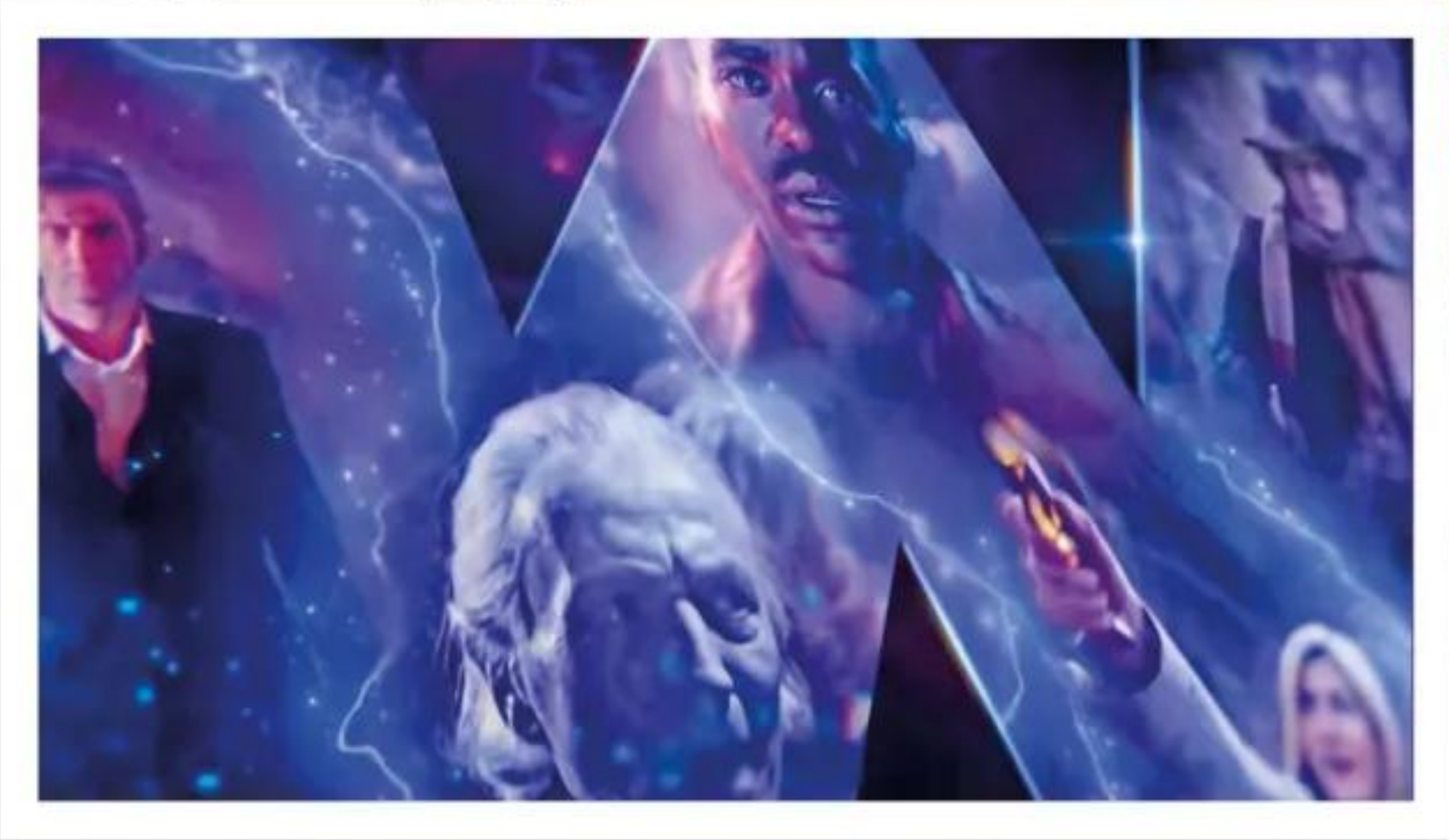
Thursday 26 October

Two days of Block 2 technical recces begin with director Peter Hoar, director of photography Sam Care and 1st assistant director Geraint Havard Jones leading the charge across countless locations in and around Cardiff. Meanwhile, our new Block 3 director meets with producer Chris May and costume designer Pam Downe to discuss initial character looks for their upcoming episodes.

Monday 30 October

A new script reignites a mysterious eight-word title, and the Whoniverse is revealed ahead of its imminent debut.

TALES OF THE TARDIS
EARTHSHOCK

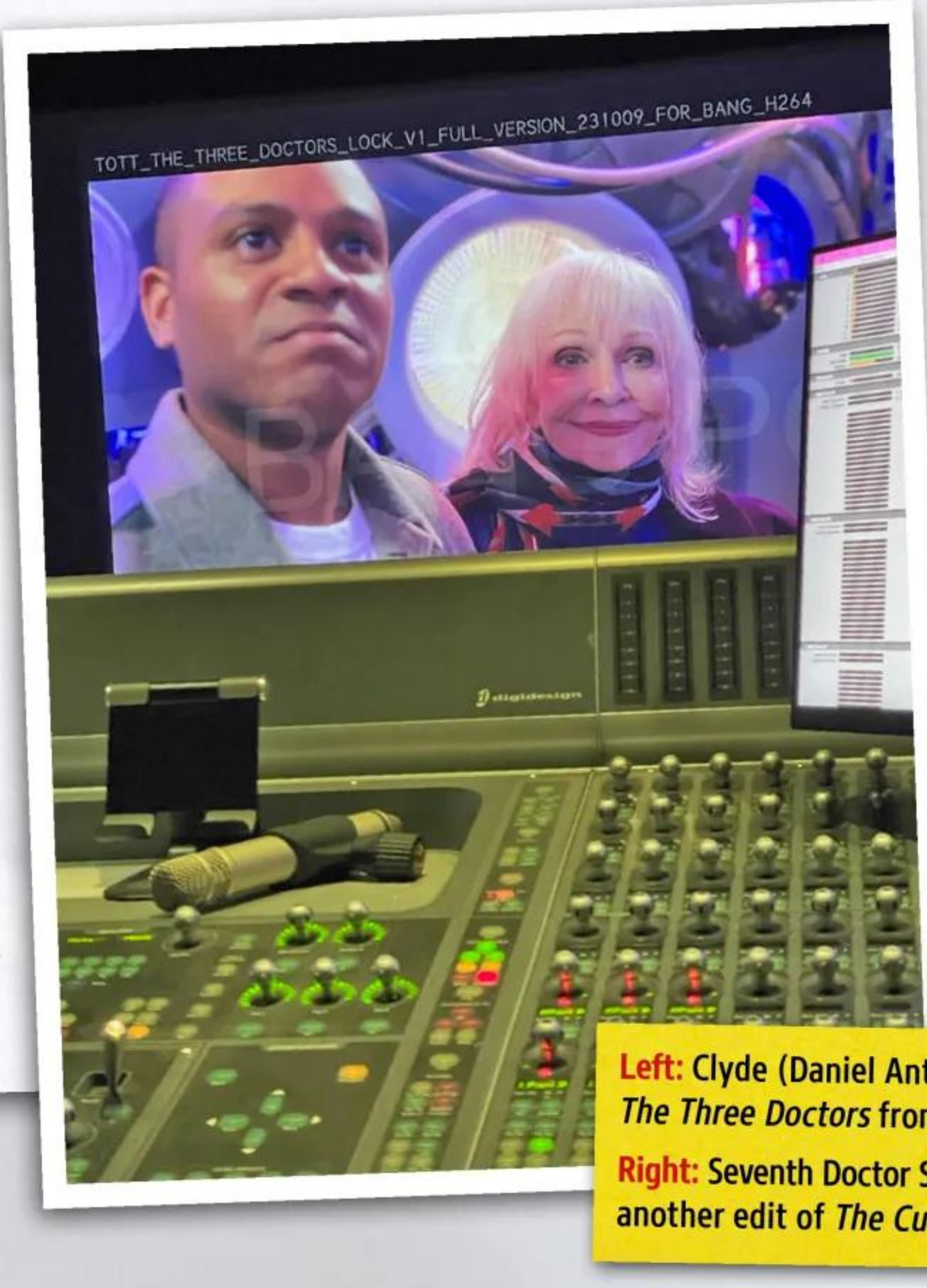


Above: *Earthshock* gets the *Tales of the TARDIS* treatment.

Left: Dramatic 'W'! The Doctors united in the new Whoniverse logo animation.

Wednesday 1 November

The anniversary month kicks off with the formal launch of the Whoniverse on BBC iPlayer, gathering together a wealth of archive content from all eras of *Doctor Who* – not just episodes from the series, but documentaries, paperwork, audio recordings and the first original series under the Whoniverse umbrella, *Tales of the TARDIS*... with even more to come before the three new Fourteenth Doctor Specials! **DWM**


TOTT_THE_THREE_DOCTORS_LOCK_V1_FULL_VERSION_231009_FOR_BANG_H264

Left: Clyde (Daniel Anthony) learns all about *The Three Doctors* from Jo (Katy Manning).

Right: Seventh Doctor Sylvester McCoy in yet another edit of *The Curse of Fenric*!

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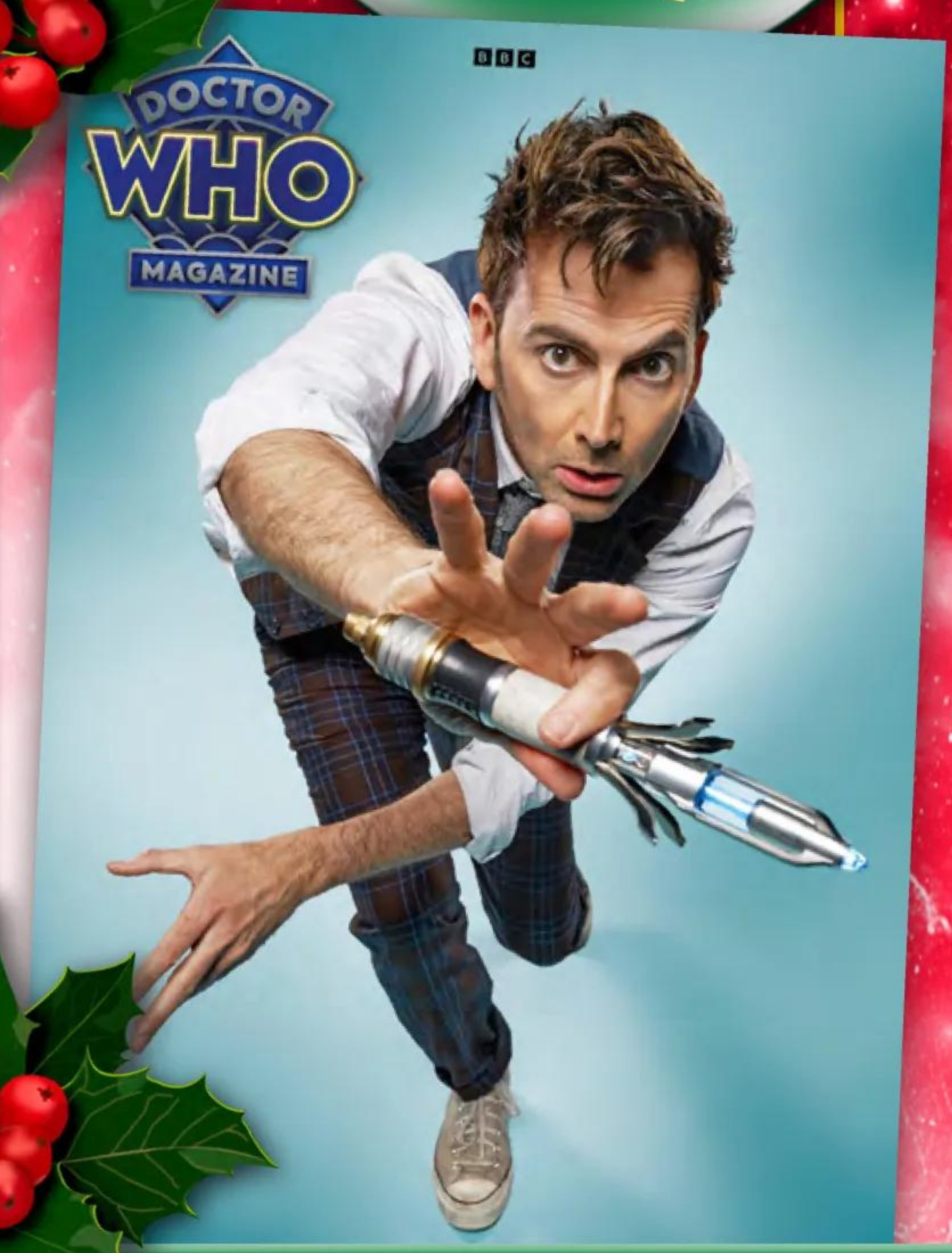

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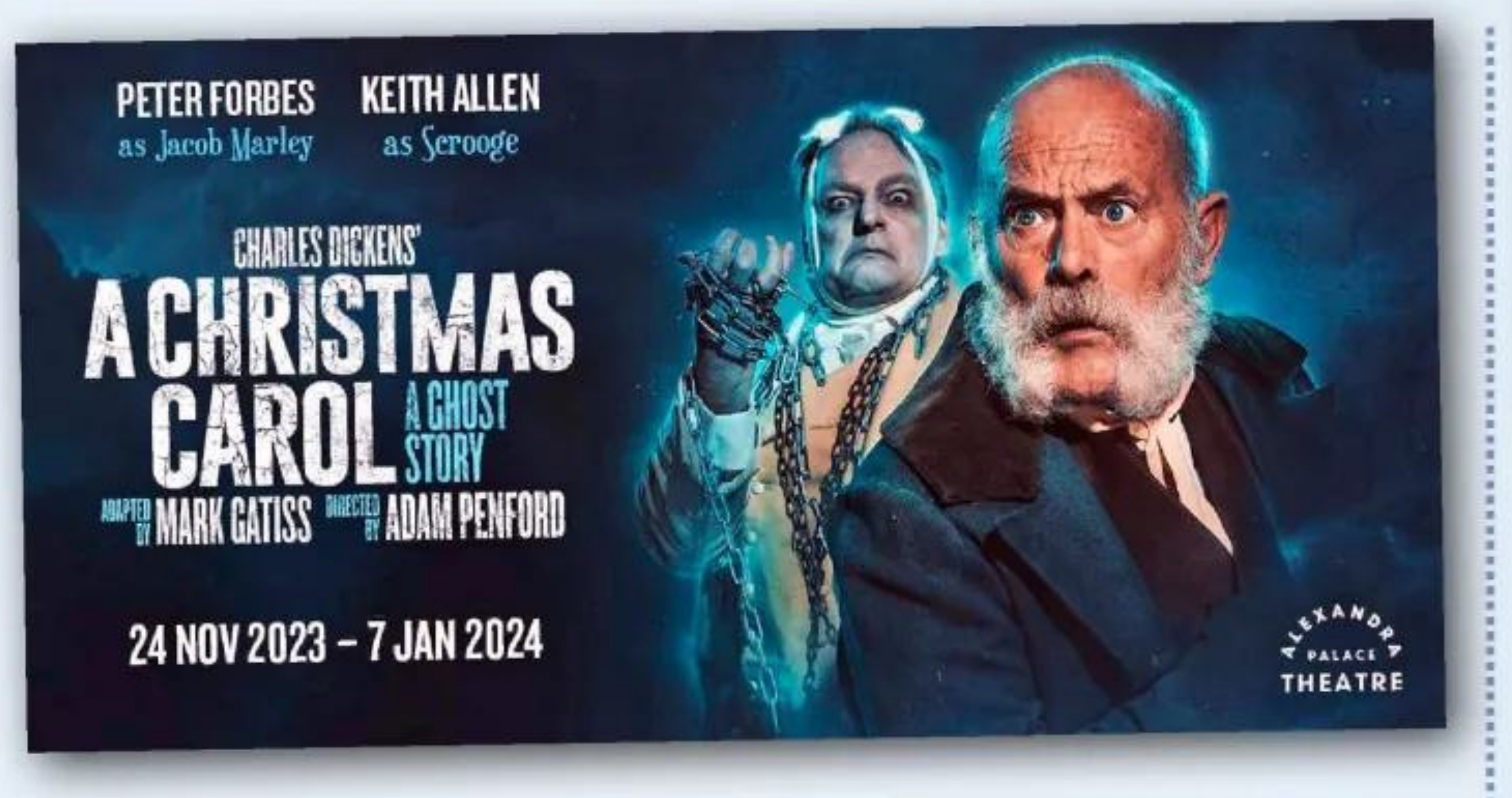
TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Theatre



Mark Gatiss' adaptation of *A Christmas Carol* opens at the Alexandra Palace Theatre, London from 24 November to 7 January. Joined by **Peter Forbes** and **Edward Harrison**, **Geoffrey Beevers** narrates the story.

Matt Lucas returns to the Cadogan Hall, London on 10 December for *West End Does: Christmas*. The show promises contemporary and traditional carols, and songs across two performances that day.

David Suchet makes his pantomime debut as Captain Hook in *Peter Pan* at the Bristol Hippodrome from 2 to 31 December.

Television

Christopher Eccleston, Lenny Rush and **Tony Way** return for a festive special episode of *Dodger* this Christmas on CBBC. They are joined by **Simon Callow, Nicola Coughlan** and **Alex Macqueen**.

Jodie Whittaker narrates *Tabby McTat* as part of the BBC's festive line-up. This tale of friendship between a musical cat and a busker is adapted from Julia Donaldson's picture book.

Time, starring **Jodie Whittaker** is available on BBC iPlayer, having started on 29 October. **Julie Graham** and **Siobhan Finneran** are also among the cast of this high-stakes portrayal of life inside a women's prison.

Karl Collins is among the cast of Disney+ new crime drama *Culprits*. Released on 8 December, the series follows a former criminal, who's quiet life is changed when he's haunted by his dangerous past.

Tamara Lawrance, Bella Ramsey and Jodie Whittaker in the tense BBC One prison drama *Time*.

Film

TIMOTHÉE CHALAMET
Wonka
This Christmas
TAMLA KARI
KEVIN LESLIE
ANITA DOBSON
COLIN BAKER
Christmas AT THE HOLLY DAY INN

Sleeping Dogs, the story of a fictional unsolved murder case, stars **Karen Gillan,** and is released on 14 December.

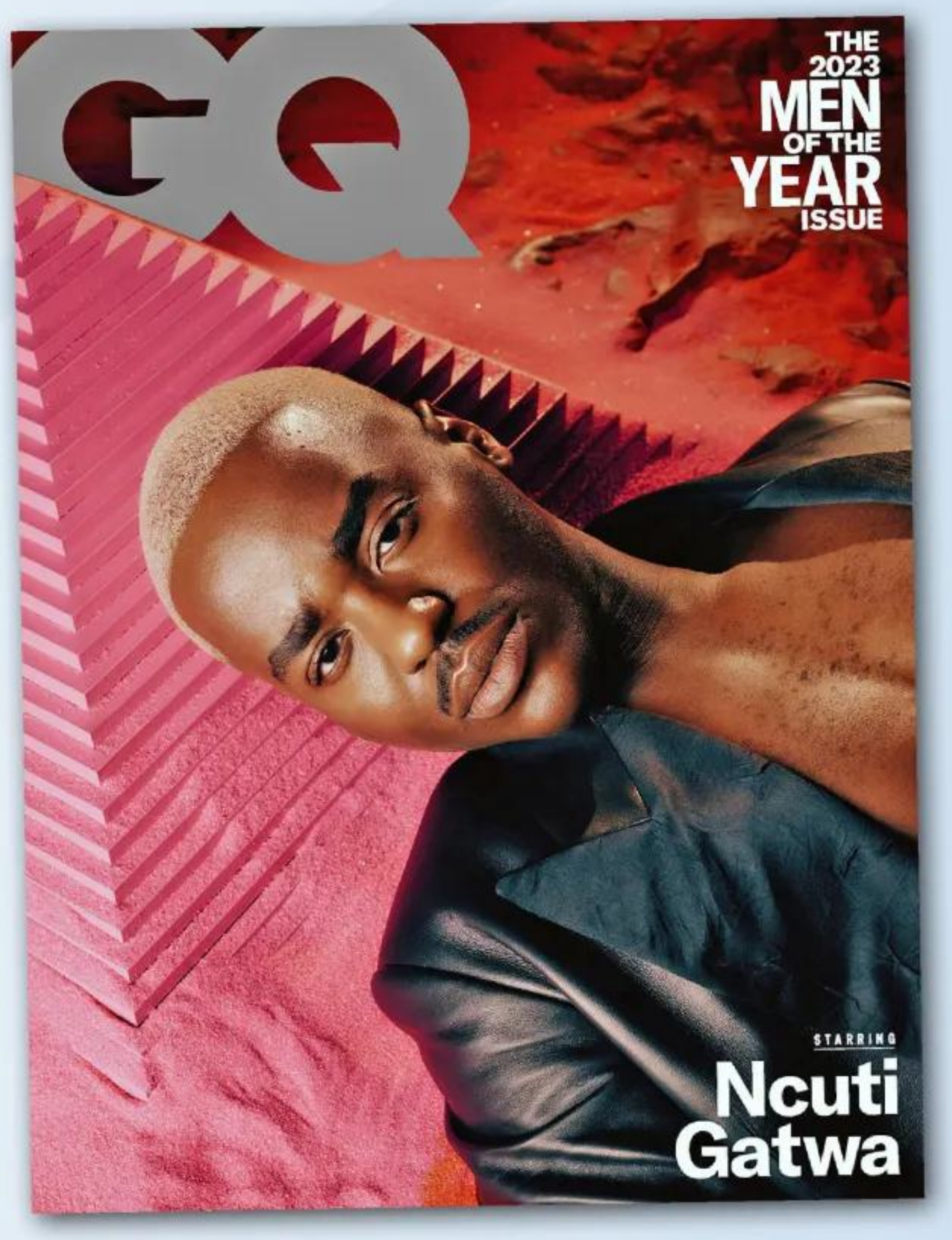
Wonka, the story of Willy Wonka meeting the Oompa-Loompas is released on 8 December. **Olivia Colman, Hugh Grant, Rowan Atkinson, Rakhee Thakrar, Paterson Joseph, Matt Lucas, Tracy Ifeachor, Kobna Holdbrook-Smith, Richard Price** and **Murray McArthur** are amongst the cast.

Released 15 December on Netflix, *Chicken Run: Dawn of the Nugget* stars **Imelda Staunton, David Bradley, Daniel Mays** and **Peter Serafinowicz**. Ginger must again protect her home and the ones that she loves from a terrible threat.

Colin Baker, Anita Dobson and **Christine During** lead the cast of *Christmas at the Holly Day Inn*. Released 6 November, this heart-warming festive film is available on Amazon, Apple TV, Google Play and the Sky Store.

Miscellaneous

Ncuti Gatwa is on the cover of *GQ's The Men of the Year 2023 Issue,* and is interviewed in the issue which is currently available. **Alex Moore**



OBITUARIES

Tony Rohr, who played an uncredited rebel in *The Power of the Daleks* died in November, age unknown.

Cameraman **Michael Patrick Rix**, who worked alongside the first four Doctors on a number of stories, died aged 86 on 5 August.

News has reached us that designer **John Wood** who worked on *The Web Planet, The Chase, The Myth Makers* and *The Celestial Toymaker* died aged 93 on 19 December 2022. He was also the visual effects designer on *The Space Pirates.*

Tony Rohr

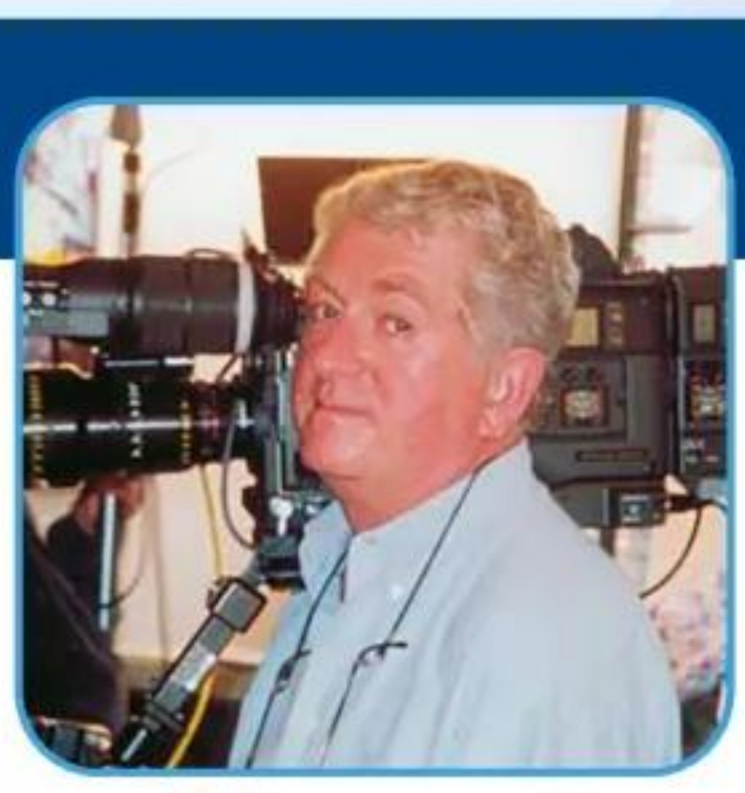
Leonie Jessel who was an uncredited work unit in *The Sun Makers* died aged 85, on 9 August 2022.

Gilbert Gillan died aged 69 on 2 April 2022. He played an uncredited Cyberman in *The Five Doctors.*

John Wood

Paul Wheeler, who was the film cameraman on *Enlightenment* and *The Awakening* died on 14 May 2021, aged 75. He was also an uncredited film camera assistant alongside Patrick Troughton and Jon Pertwee, most notably working on *The Dæmons*.

Fernand Monast who played an uncredited guard in *State of Decay* died 21 February 2021, age unknown. He was also an extra in *Black Orchid* and a scientist in *The Two Doctors*.



Paul Wheeler

Film cameraman **David Pankhurst** died aged 79 on 5 January 2021. He worked on a number of stories alongside William Hartnell, Patrick Troughton and Jon Pertwee.

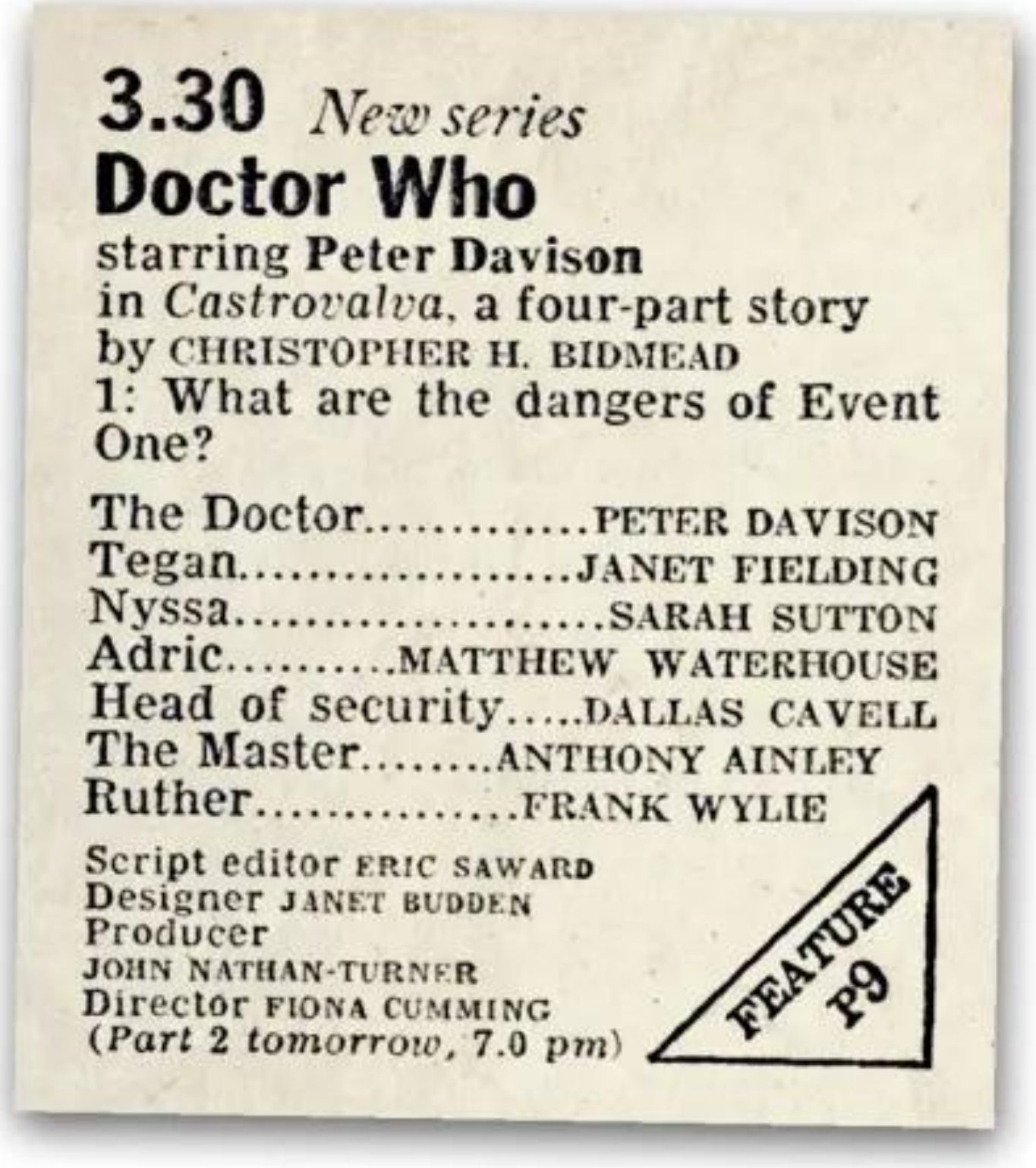
David Pankhurst

THIS MONTH IN... 1982
MONDAY 4 JANUARY

Euro-conquering heroes Bucks Fizz spent the 1981-82 festive season in *The Land of Make Believe*. Sci-fi telly viewers likewise dwelled in some other dimension throughout, what with Blake and his Seven being brutally gunned down on Monday 21 December, K9 falling into satanic *Company* (excepting Sarah Jane, of course) on Monday the 28th, and Sting from The Police playing an angel in the utterly baffling *Artemis 81* on BBC1 the day after.

All this was but a prelude to the 11th day of Christmas, when 11 pipers were due to pipe in the ascension of Peter Davison as the new Doctor in his first full adventure, *Castrovalva*. Doubtless this was why he and his companions were seen wishing us all a Merry Christmas in BBC1's seasonal trail, turkey-sandwiched between the *Blue Peter* crew and the staff of Maplin's holiday camp.

Ordinarily, one would have expected the Doctor to debut two nights earlier, on the Saturday. The fact that the series was being moved to Mondays and Tuesdays, after *Nationwide*, led *The Guardian* to devote 400 words of its editorial column to condemning this decision, which displayed "an extraordinary failure somewhere in the BBC hierarchy to understand the essential Saturdayishness of the whole operation... It is doubtful whether people whose senses are so deficient in so important a matter ought ever to have been entrusted with the running of a public broadcasting medium."



3.30 *New series*
Doctor Who
starring **Peter Davison**
in *Castrovalva*, a four-part story
by CHRISTOPHER H. BIDMEAD
1: What are the dangers of Event One?

The Doctor............PETER DAVISON
Tegan.................JANET FIELDING
Nyssa..................SARAH SUTTON
Adric.........MATTHEW WATERHOUSE
Head of security.....DALLAS CAVELL
The Master........ANTHONY AINLEY
Ruther..............FRANK WYLIE

Script editor ERIC SAWARD
Designer JANET BUDDEN
Producer
JOHN NATHAN-TURNER
Director FIONA CUMMING
(*Part 2 tomorrow, 7.0 pm*)

FEATURE P9

Above left: Tegan (Janet Fielding) and Nyssa (Sarah Sutton) study the new Doctor (Peter Davison) in the TARDIS Zero Room in Part One of *Castrovalva* (1982).

Above right: The Scottish edition of the *Radio Times* listed the 3.30 screening of the episode.

Left: BBC1's Christmas 1981 trail showed Fielding, Davison, Sutton and Matthew Waterhouse (Adric) on the set of *Earthshock* (1982), plus the cast of sitcom *Hi-de-Hi!*

Below: Tom Baker publicises his stage appearance as Long John Silver.

Ensconced in London offices, those scheduling supremos had missed something else. Southern sassenachs may have been headed back to the daily grind, but north of the border the 2nd of January is designated an additional bank holiday; when it falls on a Saturday or Sunday, a substitute holiday may be added. And so, thanks to 1982's extra Monday holiday, BBC1 Scotland scheduled a whole evening's worth of Caledonian interest. At 6.45, *The Heavies* – in which shot-putter Geoff Capes tried his hand in the Highland Games. At 7.25, *The Pinch* – documenting the 1950 liberation of the Stone of Scone from Westminster Abbey. At 8.10, violinist Yehudi Menuhin – accompanied by 100 fiddlers from the Strathspey and Reel Societies of Angus and Banchory. All of which left no room for *Doctor Who*, scheduled for 6.55 everywhere else except Wales, where the Fifth Doctor's debut season went out an hour later, after the Welsh-language news magazine *Heddiw*.

So Scottish viewers ended up seeing the new Doctor three hours and 25 minutes *before* everyone else, at 3.30 in the afternoon – still the earliest that a new *Doctor Who* episode proper has aired. Some, like the then ten-year-old Alistair McGown, were well-prepared, having carefully studied the Scottish *Radio Times*. "I thought it was hugely exciting to be seeing it three hours before the rest of the country," he remembers.

"I think the only weird thing might have been that *Doctor Who* was playing warm-up to *Play School* at 3.55 – which had a whiff of Spinal Tap opening up for a theme-park puppet show..."

Kenny Smith, then of Cambuslang, was less fortunate. "I actually *missed* it, because we went to an afternoon matinée of a pantomime at the Citizens Theatre in Glasgow. We went as part of a group, and they'd deliberately picked the afternoon so I could see *Doctor Who* in the evening – and they didn't want eight-year-old Kenneth being upset by missing his favourite TV show..."

Both David Darlington, then 11 years old in Airdrie, and Robert Dick, then nine years old in Fife, came to the conclusion that *Doctor Who* was going to be on at 3.30 *every* week from then on. "I was fretting about how quickly I would have to run home from school to see it," says Robert. "Even when I saw it was on later the next week, I don't think I twigged that the early broadcast was a bank holiday thing. I just was pleased it was on later. But it now clashed with the Boys' Brigade..."

With home video in its infancy, rewatching was still a luxury for most in 1981. Unless, that is, you lived in the borders and could receive both BBC1 Scotland and England – such as Keir Husband, then in Carlisle: "I knew about the scheduling difference, of course, and made sure I was able to watch the programme at the first opportunity. The series started two days before my 15th birthday, so getting it early – and twice! – was a real birthday present. I went round to my friend's house to watch the early transmission, and then played Atari before going home to watch the episode again on my own."

Lucky Keir; on that day, probably the jammiest fan in the world. **Alan Barnes**

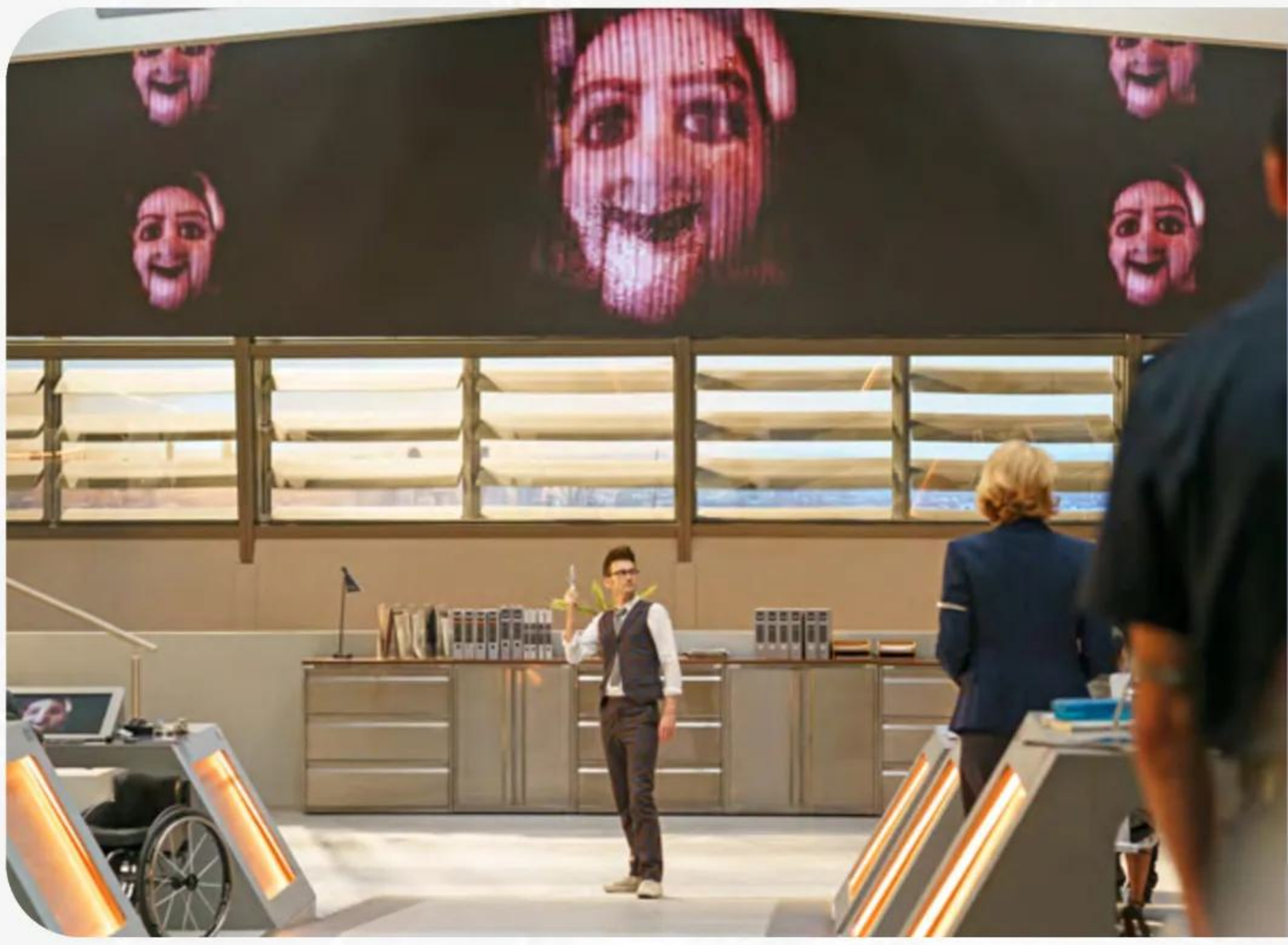
ALSO THIS MONTH

Wednesday the 6th

Western Daily Press reporter David Gittings caught up with yesterday's Doctor in a bar across the road from London's Mermaid Theatre, where Tom Baker had "exchanged the long woolly mantle of a Time Lord for the wooden leg, eye patch and shoulder parrot of Long John Silver" in *Treasure Island*. Downing a Guinness, he said, "I shall now probably find myself out of work for the next year."

THE GIGGLE

PREVIEW BY **JASON QUINN**



I was going to start this by saying, 'okay, this is the big one'… but let's face it, all of these Specials have been equally deserving of that title. Let's just say that everything before has been leading to this. In fact, it wouldn't be too far-fetched to say that everything since April 1966 has been leading to this. April 1966? Whaaa-aaat? Yes, everything since the broadcast of the final part of the *Celestial Toymaker*, when William Hartnell's First Doctor beat the Toymaker at his own game and destroyed his bizarre world.

David Tennant's Fourteenth Doctor admits to Donna that he has "been running for so many years, always hoping he's not behind me. But he was ahead. With the power of a God."

In fact, the Toymaker has been lurking, biding his time on Earth since 1925, ready to turn the world into his own deadly playground, and now it is time for the final throw of the dice, the final kick of the ball, the final countdown.

Of course, it's our job to whet your appetites for *The Giggle*, not to spoil everything by giving the story away before transmission, although there is a good chance that many of you will have seen the episode by the time you read this magazine. Hey, we go on sale just two days before it airs on BBC One and Disney+ outside the UK, but at the same time, we know how eager *Doctor Who* fans can be, and we bet a lot of you will have grabbed hold of a copy just as soon as you could. So, if you've already seen *The Giggle*, you can nod your head and make approving murmurs while we tell the rest of you how great it is. But what can we safely tell you without spoiling the surprise? Let's face it, if there's one thing the Toymaker loves, it's a surprise. Here comes a biggy, from the man himself, Russell T Davies: "Okay, so what is marvellous about this year, and about the

ESSENTIAL INFO

Broadcast: Saturday 9 December (on BBC One in the UK and Ireland; on Disney+ in the rest of the world)

Starring: David Tennant, Catherine Tate, Neil Patrick Harris, Jemma Redgrave, Ruth Madeley, Alexander Devrient, Charlie De Melo, and introducing Ncuti Gatwa

Written by: Russell T Davies

Directed by: Chanya Button

IN A NUTSHELL…

The world has gone mad and an ancient threat is using the entire planet as his playroom. Who will win the ultimate game, the Doctor, or the Toymaker?

QUOTE, UNQUOTE:

DOCTOR: I'm all… sonic, and TARDIS, but take that away, take away the toys, and what am I? What am I now? I don't know if I can save your life this time.

DONNA: It's not about me.

DOCTOR: Oh yes it is.

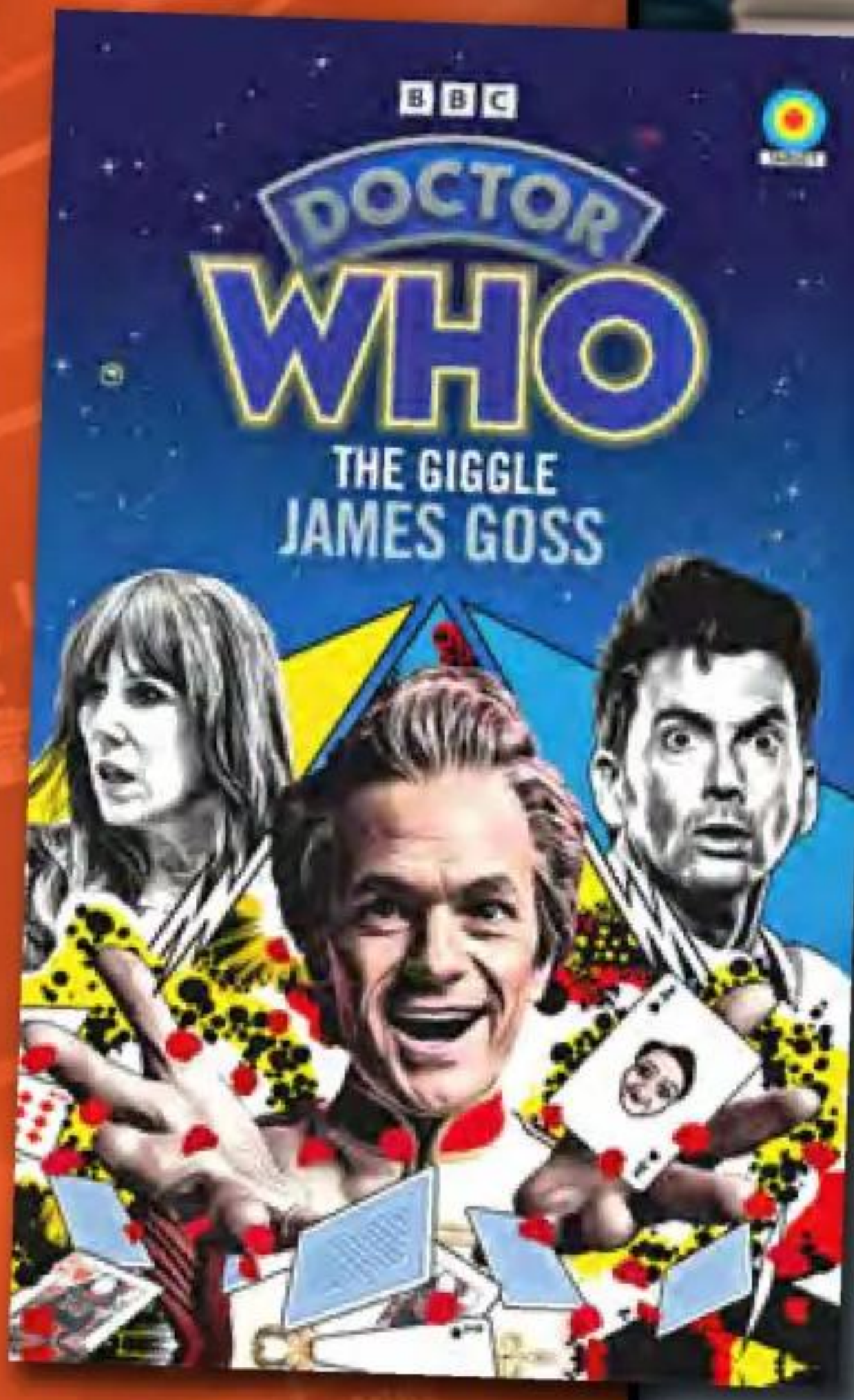
DONNA: Well. Maybe I'll save you. Okay?

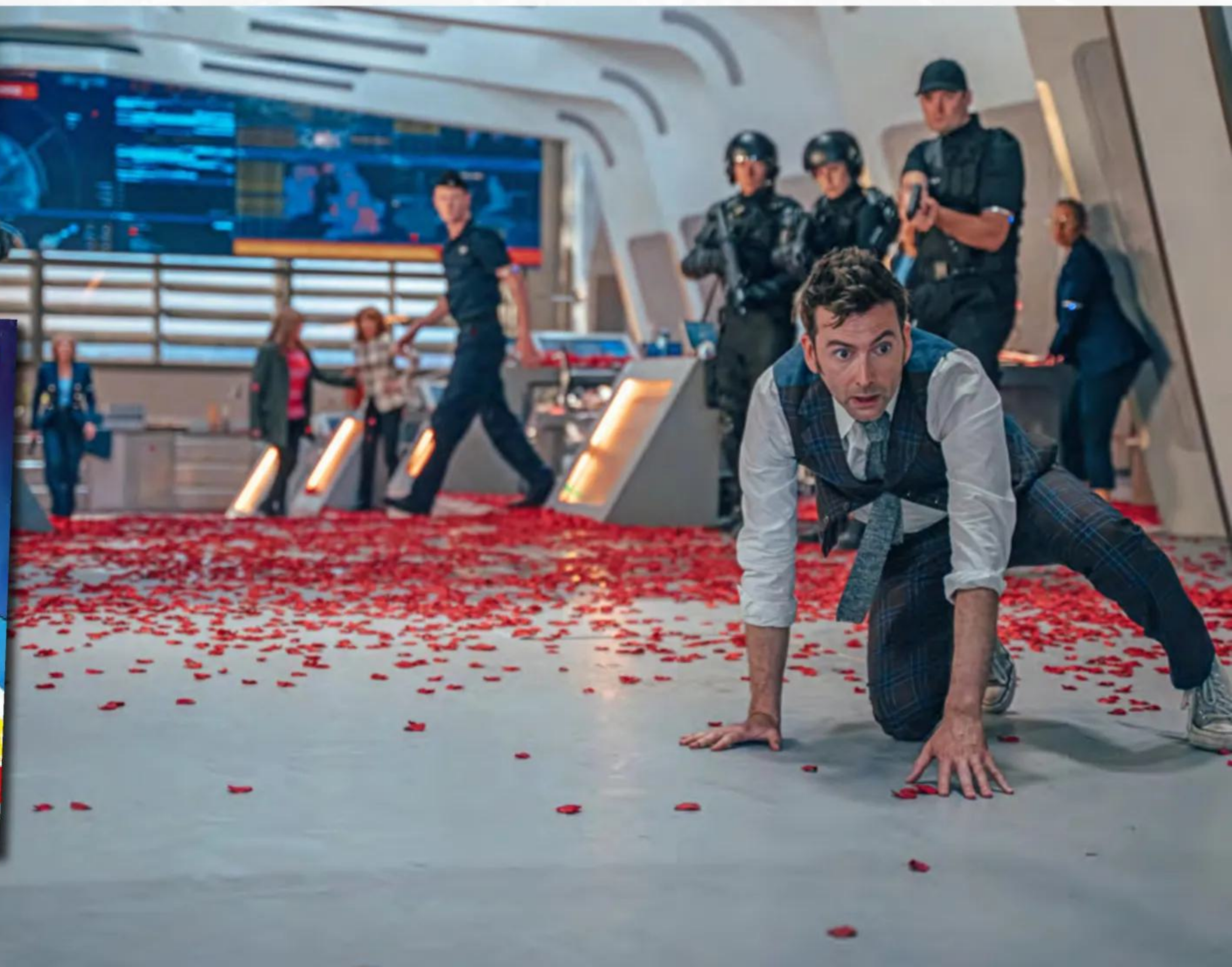
ON TARGET:

Doctor Who: The Giggle novelisation written by James Goss.

eBook release: 14 December 2023.

Paperback release: 11 January 2024 by BBC Books.





> **"OBVIOUSLY, AT THE END OF THE FOURTEENTH DOCTOR'S LIFE HE'S GOING TO FACE A HUGE ENEMY, BUT IT ALL STARTED WITH A PUPPET..."**
>
> **RUSSELL T DAVIES**

future of *Doctor Who* is that certain episodes will have commentaries available on iPlayer in the UK. I want these things going free-to-air on the iPlayer. And they're in vision commentaries. They've got a camera on us, and *The Giggle* has me, David Tennant and Phil Collinson, not only talking about *Doctor Who*, but about the entire time we've had on it. And there will be controversial events in this episode. If you listen and watch the commentary on the iPlayer, I unroll a whole new *Doctor Who* mythology for you, based around the events taking place. And I'm explaining this to David Tennant and his mind is exploding. That commentary will have absolutely exclusive information that will rock the world. I hope you'll all find it fascinating. It's a whole new way of looking at the history of *Doctor Who* and I can't wait to see the reaction."

Russell goes on to tell us more about the mega villain the Doctor is facing in *The Giggle*. "Obviously, at the end of the Fourteenth Doctor's life he's going to face a huge enemy, but it all started with a puppet. Because I was writing *Nolly* for ITV, I researched John Logie Baird, and found Stooky Bill, that mad puppet he put in front of the camera because the lights were too strong and hot for people. And that puppet is the most sinister looking puppet in the world. For a while I imagined Stooky Bill would be the enemy, but then I realized that you can't have a two-foot puppet walking around. I can't see Kate Lethbridge-Stewart being scared of that. So it was a natural thought process to use the Toymaker. And having Neil Patrick Harris there from scene one gives a fantastic air of menace and approaching danger to the entire episode. It's doom-laden from the start, and Neil does it brilliantly."

What else can we appear to tell you while not telling you anything at all. Wow! This really is like the pea under the egg cup trick, isn't it? We're pretty sure Neil Patrick Harris's Toymaker would approve. Okay, got it! The music... yes, the music... you are in for a treat. Back in the day, when I was a kid, the older generation thought of pop music and rock and roll as the devil's music – a source of teenage delinquency and danger and chaos. Wait until you see *The Giggle*. You'll finally realise they were right all along. How can something be hilarious and spine-chilling at the same time? Don't ask us, ask Russell T Davies, because he's got it down pat!

Of course, no preview of *The Giggle* would be complete without mentioning the long-awaited appearance of Ncuti Gatwa as the Doctor. We all know he's going to show up in this episode. We all know this is the Fourteenth Doctor's final hurrah... so get ready to welcome in a whole new era of *Doctor Who*. It's going to be wonderful.

There's so much else we could say, but we won't, because we can't. But we promise you, you will love every glorious moment. You're going to laugh, you're going to gasp, you're going to cry. You'll do all of those, but please... whatever you do, don't giggle! **DWM**

THE CHURCH ON RUBY ROAD

PREVIEW BY **JASON QUINN**

ESSENTIAL INFO

Broadcast: Monday 25 December (on BBC One in the UK and Ireland; on Disney+ in the rest of the world)

Starring: Ncuti Gatwa, Millie Gibson, Michelle Greenidge, Angela Wynter, Anita Dobson, Davina McCall

Written by: Russell T Davies

Directed by: Mark Tonderai

IN A NUTSHELL...

Ruby Sunday is digging into her past, hoping to find answers, and to shake off the string of bad luck that seems to follow everywhere she goes. When she meets a mysterious stranger, she is about to find more answers than she bargained for.

QUOTE, UNQUOTE:

DOCTOR: ... Health and Safety, gin and tonic division. Can I ask, do you get that a lot? Knocking things over?

RUBY: All the time. I'm just clumsy.

DOCTOR: No, you're not. It's worse than that. Merry Christmas.

ON TARGET:

Doctor Who: The Church on Ruby Road novelisation

Special edition hardback release: 25 January 2024 by BBC Books.

Since 2005, *Doctor Who* has been just as big a part of Christmas as holly, mistletoe, presents, crackers and tangerines. Well, this year there's rejoicing in the streets because *Doctor Who* is back, with a festive bang, complete with new Doctor, new companion, new monsters, new thrills and more excitement than a box of squirrels!

So, what is it that's going to get us so excited? We'd love to tell you, but we can't... Kidding. There's plenty to get excited about without paddling about in a paddling pool of spoilers and mash. First off, we've got a brand-new Doctor in the shape of Ncuti Gatwa, and then we have a brand-new companion in the form of Ruby Sunday and they are going to be the coolest duo ever. As Russell T Davies excitedly told me, "Ncuti and Millie! They're arriving on the biggest day of the year, on the biggest channel in the world. It's terrifying and bristling, but also brilliant. I'm so excited. I feel as though I've been keeping the secret for so long, I'm bursting with it. People keep asking me, 'What's he like? What's the Doctor like? What's Millie like?' And I have to bite my lip. It's my job to keep quiet. But now, at last, it's like I'm opening the doors to a great big party and there's streamers in the air, and fireworks, and we're all invited to dance with Ncuti and Millie. Just come and watch because this is fun. This is family. This is Christmas!"

Of course no great party is complete without great music and wait until you get an earful of the music in this. Russell has always used music to powerful effect but now it's almost as if he's been let off the leash and he really goes for it. First we get a beautiful rendition of what I have always found to be one of the creepiest Christmas Carols ever. *Carol of the Bells* was surely made with a festive serial killer soundtrack in mind. "The whole episode is haunted by *Carol of the Bells*, which I've always found quite a strange and unnerving song along with *God Rest Ye Merry, Gentlemen*," says Russell. "There's something insistent about it and it becomes important in future episodes as well. So keep your eye on the church, because although this is a one-off story, the events of Ruby Road are going to play a huge part in the future."

"NCUTI AND MILLIE! THEY'RE ARRIVING ON THE BIGGEST DAY OF THE YEAR, ON THE BIGGEST CHANNEL IN THE WORLD."

RUSSELL T DAVIES

The music doesn't stop there though. We also have Ruby's band and then a massive musical big band number with music-loving goblins, who really go for it in a biiig way! "We set out to make a big-style movie with this," Russell tells us. "And it has a song. So you can all sing along. It was always my intention to make this a big centrepiece right from day one. And Ncuti sings. This man can do everything." Russell also revealed that the song will soon be available to stream. Watch out, Mariah Carey, looks like you've got a fight on your hands for the Christmas number one slot this year.

Right from the opening, this episode is so Christmassy. Russell was forthright about his intentions here. "It's Christmas Day so literally, scene one is a church in the snow. It's Dickensian, without being Dickensian. It's pure, pure Christmas."

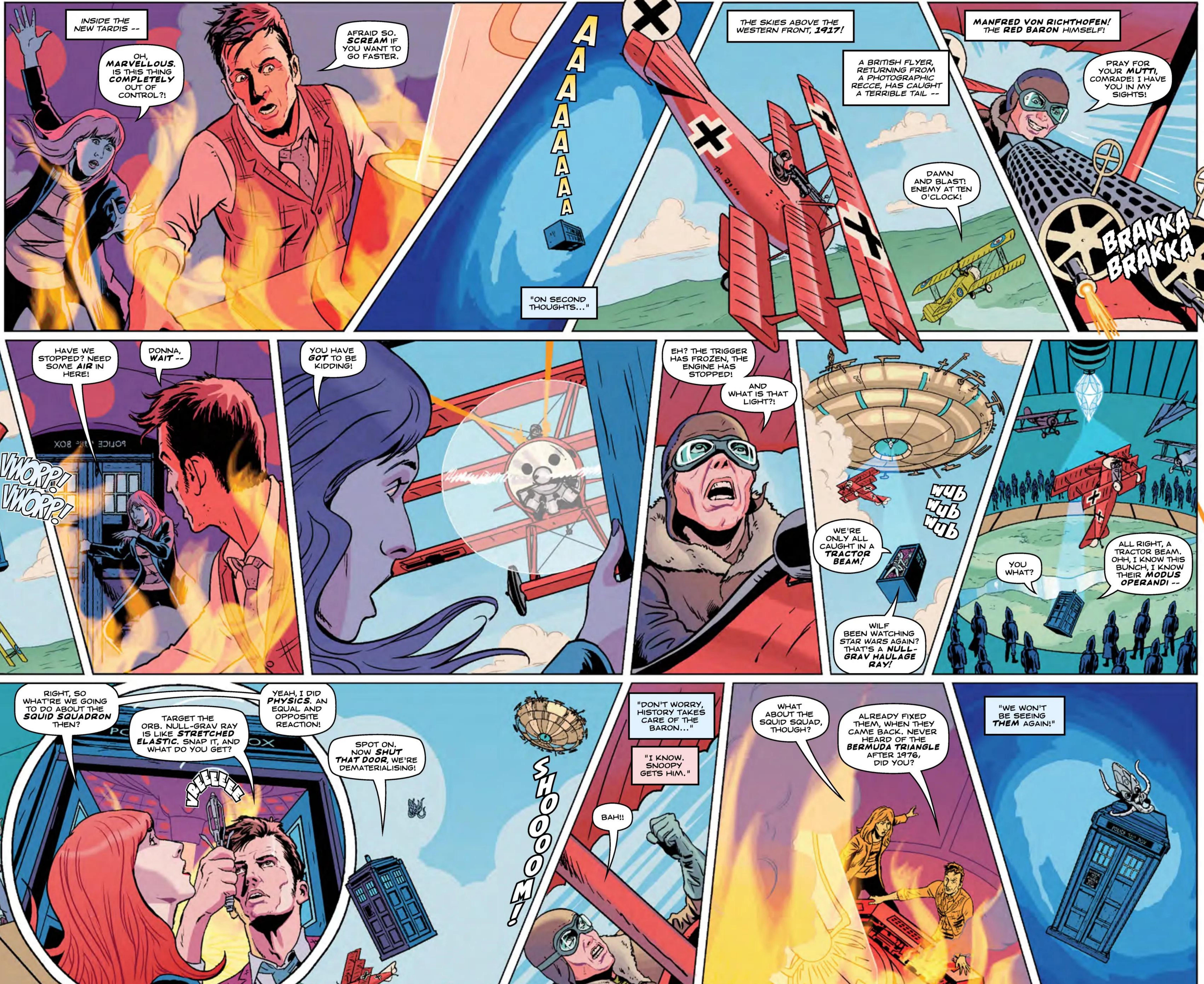
This leads us back on to the antagonists of the episode and it's where things get both delightful and terrifying. I don't know if many of you will have read JRR Tolkien's *Letters From Father Christmas*, but if you haven't then you're missing a treat. They tell the story of Father Christmas and his pal North Polar Bear and their non-stop battles against goblins. Goblins are the perfect festive villains. The Victorians loved them, but over the last half century or so they seem to have fallen out of favour... until now. Yes, the goblins are back in all their horrid, seasonal glory!

Russell is just as excited about their appearance. "I sent the script to Steven Moffat, as a mate, and he said 'Goblins? Why have we never done goblins?' I think the Toymaker opened a door for us, so he's been around since 1966 and he's a fantasy character, and this isn't me rewriting the rules of *Doctor Who*, it's *Doctor Who's* flexibility. So magic and the supernatural and fantasy have always been there, around the edges. You know, sometimes, let's face it, the Doctor is a magic man in a magic box. You can still look at the goblins in a science fiction way, if that's your choice. But it's Christmas and they are the perfect Christmas villain. They've been there forever, and these days I suppose they've kind of mutated into elves, but now they're taking centre-stage."

So there we have it, Christmas Day, Ncuti Gatwa and Millie Gibson, nasty rockin' goblins, a snowy village church, a foundling child... add in Anita Dobson and Davina McCall and you get the perfect Winter Wonderland feast. Life just does not get any better than this, it's going to be a great Christmas, folks! **DWM**

A new comic strip adventure – starting where *The Star Beast* ended!

BBC
DOCTOR WHO


INSIDE THE NEW TARDIS --
OH, MARVELLOUS. IS THIS THING COMPLETELY OUT OF CONTROL?!
AFRAID SO. SCREAM IF YOU WANT TO GO FASTER.
AAAAAAAAAAA
"ON SECOND THOUGHTS..."
THE SKIES ABOVE THE WESTERN FRONT, 1917!
A BRITISH FLYER, RETURNING FROM A PHOTOGRAPHIC RECCE, HAS CAUGHT A TERRIBLE TAIL --
DAMN AND BLAST! ENEMY AT TEN O'CLOCK!
MANFRED VON RICHTHOFEN! THE RED BARON HIMSELF!
PRAY FOR YOUR MUTTI, COMRADE! I HAVE YOU IN MY SIGHTS!
BRAKKA BRAKKA
WAS IST DAS?!
VWORP! VWORP!
HAVE WE STOPPED? NEED SOME AIR IN HERE!
DONNA, WAIT --
YOU HAVE GOT TO BE KIDDING!
EH? THE TRIGGER HAS FROZEN, THE ENGINE HAS STOPPED!
AND WHAT IS THAT LIGHT?!
WUB WUB WUB
WE'RE ONLY ALL CAUGHT IN A TRACTOR BEAM!
WILF BEEN WATCHING STAR WARS AGAIN? THAT'S A NULL-GRAV HAULAGE RAY!
YOU WHAT?
ALL RIGHT, A TRACTOR BEAM. OHH, I KNOW THIS BUNCH, I KNOW THEIR MODUS OPERANDI --
THE BRIGADE OF GÜBERNATORS!
PART-MECHANICAL MONSTERS WHO HIJACK SKILLED PILOTS TO USE IN SPACE BATTLES!
RIGHT, SO WHAT'RE WE GOING TO DO ABOUT THE SQUID SQUADRON THEN?
TARGET THE ORB. NULL-GRAV RAY IS LIKE STRETCHED ELASTIC. SNAP IT, AND WHAT DO YOU GET?
YEAH, I DID PHYSICS. AN EQUAL AND OPPOSITE REACTION!
VREEEEE
SPOT ON. NOW SHUT THAT DOOR, WE'RE DEMATERIALISING!
SHOOOOOM!
"DON'T WORRY, HISTORY TAKES CARE OF THE BARON..."
"I KNOW. SNOOPY GETS HIM."
BAH!!
WHAT ABOUT THE SQUID SQUAD, THOUGH?
ALREADY FIXED THEM, WHEN THEY CAME BACK. NEVER HEARD OF THE BERMUDA TRIANGLE AFTER 1976, DID YOU?
"WE WON'T BE SEEING THEM AGAIN!"

The story continues on page 30!

POLICE TELEPHONE
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ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

Alien

In his first-ever **DWM** interview, **Ncuti Gatwa** tells **Benjamin Cook** about fan love, tripping the light fantastic, and why his Doctor isn't afraid to show his vulnerable side. "I've felt like an alien my whole life," he confesses.

It's February 2023, and I'm in a nightclub in Cardiff that's since shut down. It has a name like 'Trojan' or 'Hex' or 'Pryzm' – one of those that sounds like a 1990s *Gladiators* star or a 2000s Big Finish companion. The sort of place where Paul Chuckle and Joel from *Geordie Shore* regularly hit the decks. Where three red VKs are a tenner. Where groups of freshers cram onto the podium and have the best night of their lives. In a club like this, every single night, anyone can meet anyone. And every single night, someone meets someone. And tonight it's Ruby Sunday's turn.

She's up there on the balcony, hoping one G&T will last her till morning.

And there *he* is on the dance floor, amid the kaleidoscope of drunk, happy, gyrating bodies: the last of the Time Lords, in a yellow-vest-and-tartan-kilt ensemble. Throwing shapes. Lost in the music. Swaying with an abandon that transcends time and space. The ground beneath his feet spinning at a thousand miles an hour. A camera sweeps and pans and swirls around him, as *Touch* by Hybrid Minds plays. The refrain goes: "*No shadow, darkness, I am falling no more / I never felt like this before.*"

That's when Ruby Sunday sees him, moving like a madman in the middle of the dance floor. Full of joy. Full of life.

Drawing her into his orbit.

As the Doctor dances, Ruby watches. And smiles.

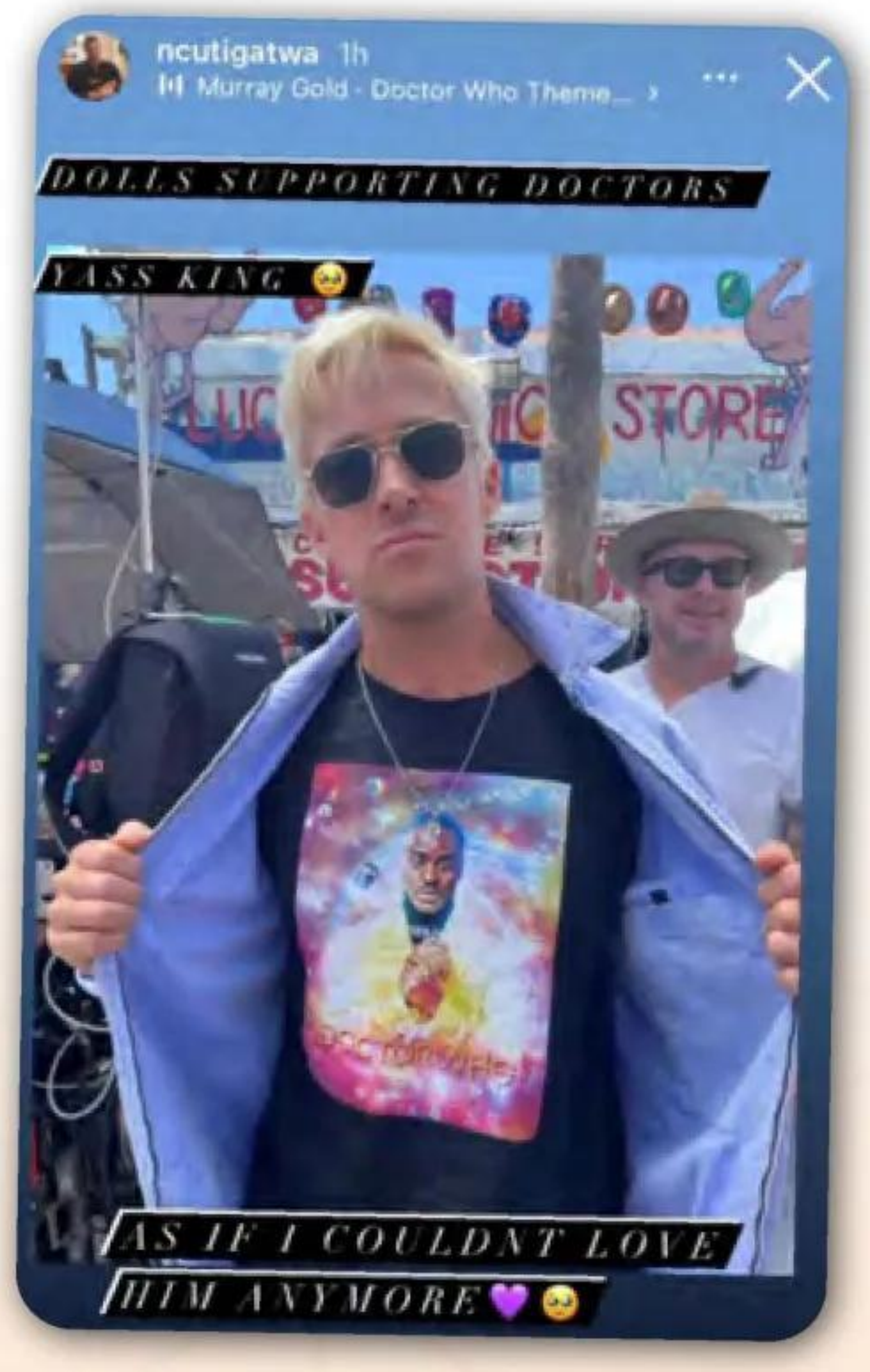
When I meet up with Ncuti Gatwa a few months later, upstairs at Cardiff's Wolf Studios, in a room adorned with paintings of spaceships and robots and unspeakable things happening at UNIT HQ, I ask him about that scene in the club. It's one of **DWM**'s favourites from the upcoming Christmas Special, *The Church on Ruby Road* – the scene where the Doctor's soon-to-be-best-friend Ruby, played by Millie Gibson, first sets eyes on him. It's a gorgeous, intoxicating, life-affirming scene. The Doctor has never felt more joyously, triumphantly *alive*. It's about his lust for life. It's irresistible.

It's also, and there's no other way of saying this, incredibly sexy.

"Well" – Ncuti grins, a wide, warm, Doctor-ish grin that you'd better get used to – "sexy has never been a word that I've used for my Doctor. It's not the first word that I would use to describe *me*." He laughs, then adds: "I *think*. Actually, no, I don't think –!" His eyes widen in alarm. "*I* don't mind being described as sexy," he clarifies, with an even bigger chuckle. "You know? I wouldn't use it to describe myself, but if other people want to call me sexy, then who am I to argue?

"But also," he says, leaning in, "I've just worked with Ryan Gosling." This was on Greta Gerwig's *Barbie*, 2023's highest-grossing movie, in which Gosling plays Ken – just Ken. And so does Ncuti. "Now that is a man," he says of Gosling, "I think *everyone* would describe as sexy. I think it comes from the fact that he's so himself. He's so not afraid to look stupid, or be vulnerable or, like, really emotionally touching and caring. He's so not afraid to cut the crap and have a real conversation with you. No wonder he's a fan of this show."

Okay, this was one of the more left-field *Doctor Who* news stories of the past 18 months. Last summer, the Hollywood A-lister was papped wearing a tee printed with a fan-made design of Ncuti as the Doctor. "Dolls supporting Doctors," declared Ncuti, reposting the image on Instagram. "This is, genuinely, Ryan Gosling wearing a t-shirt of Ncuti Gatwa as Doctor Who," added showrunner Russell T Davies. "We're suing him, of course. Illegal merch. #RulesAreRules"



ncutigatwa 1h

Murray Gold · Doctor Who Theme...

DOLLS SUPPORTING DOCTORS

YASS KING 🥹

AS IF I COULDNT LOVE HIM ANYMORE 💜🥹

Apparently, Gosling thinks *Doctor Who* is "the coolest show in the world" and **DWM** wouldn't dare disagree. Ncuti has a theory: "No wonder he's a fan, because the Doctor is *him*. He'd be a great Doctor. There's something about the Doctor that doesn't care what anyone thinks. When you're old – Ryan Gosling isn't old, but the Doctor is *very* old – you don't care about how people are judging you. That's something I've always liked about the Doctor. 'I'm going to wear whatever I want. I'm going to say whatever I want. Also, I'm intelligent and I've lived life, therefore I'm going to just exist.' And just existing is, like, the sexiest thing that one can do.

"Also, I'm someone who likes to... I'm very, like, *in* my body. I like to use my body. I like to dance, and I like to be free. As seen in British *Vogue*." He laughs. He posed in the buff for the magazine this summer, in a tribute to Jeanloup Sieff's iconic 1971 shot of a nude Yves Saint Laurent. ("Let's just say it: *Doctor Who* is getting sexy," announced *Vogue*. See, it's not just us.) "So I guess that adds to an element of, like, sexy Doctor? I think that someone that has abandon, and someone that just lives in the moment, is so sexy. When someone is themselves and comfortable within themselves, that's *powerfully* sexy. That's what I'm trying to do with the Doctor. Those are the elements that I'm trying to tap into. They've lived it all, they are fiercely intelligent, they care about everyone. And you throw all those ingredients into a pot and mix it around, and the Doctor comes out – dancing!"

Naturally, Christmas Day won't be Ncuti's *very* first appearance in *Doctor Who*. Before then, on 9 December, we have the third 60th Anniversary Special, *The Giggle* – his predecessor David Tennant's swansong episode. You've seen regeneration stories before. You know the drill. You know that by the end of *The Giggle*, Ncuti will be the Doctor. You know that, as is tradition, he'll be in the episode's closing moments. Bye-bye David's Doctor. Hello Ncuti's.

You also know how TV works: sometimes schedules don't align, and the outgoing and incoming Doctors don't get to meet on set. When Tennant took over from Christopher Eccleston in 2005, they filmed their halves of the handover on different days. In 2022, when Jodie Whittaker's Thirteenth Doctor regenerated into David's Fourteenth, they shot their sections of the regeneration scene a whole seven months apart.

But as Ncuti takes the reins from David, it's **DWM**'s joy to confirm that, for *that* crucial scene, they *were* on set together. On the same day. At the same time. (**DWM** was there too. Full report next issue.) Russell T Davies was also present. "Of course I was," he says. "As if I'd miss that. It's a proper moment of history. You genuinely feel that. We all went into Wolf Studios that day, buzzing with excitement. It's a great moment."

For Ncuti, that first day – 21 June 2022, filming the Fifteenth Doctor's fledgling steps – feels like a *very* long time ago. Since then, he's shot this year's Christmas Special, and an eight-part series for next year, *and* – at the time of writing – the 2024 festive episode. By the time you read this, he'll have started work on the 2025 series too (of *course* Ncuti's back for a second run). So is that first day a distant memory? "It does feel like a lifetime ago now," he admits. "It's been quite a lifetime on *Doctor Who,* no? From being cast, to then a year later starting filming [on his and Millie's first episodes together], to then a year later that the show is coming out. It's already been – what? – two years. And it's *still* not out."→

Superstar

Previous spread: Ncuti Gatwa as the "powerfully sexy" Doctor.

Inset: Ryan Gosling wearing some "illegal" Gatwa merch. Dolls supporting Doctors!

This page right: Ncuti as Eric Effiong in the Netflix hit show *Sex Education*.

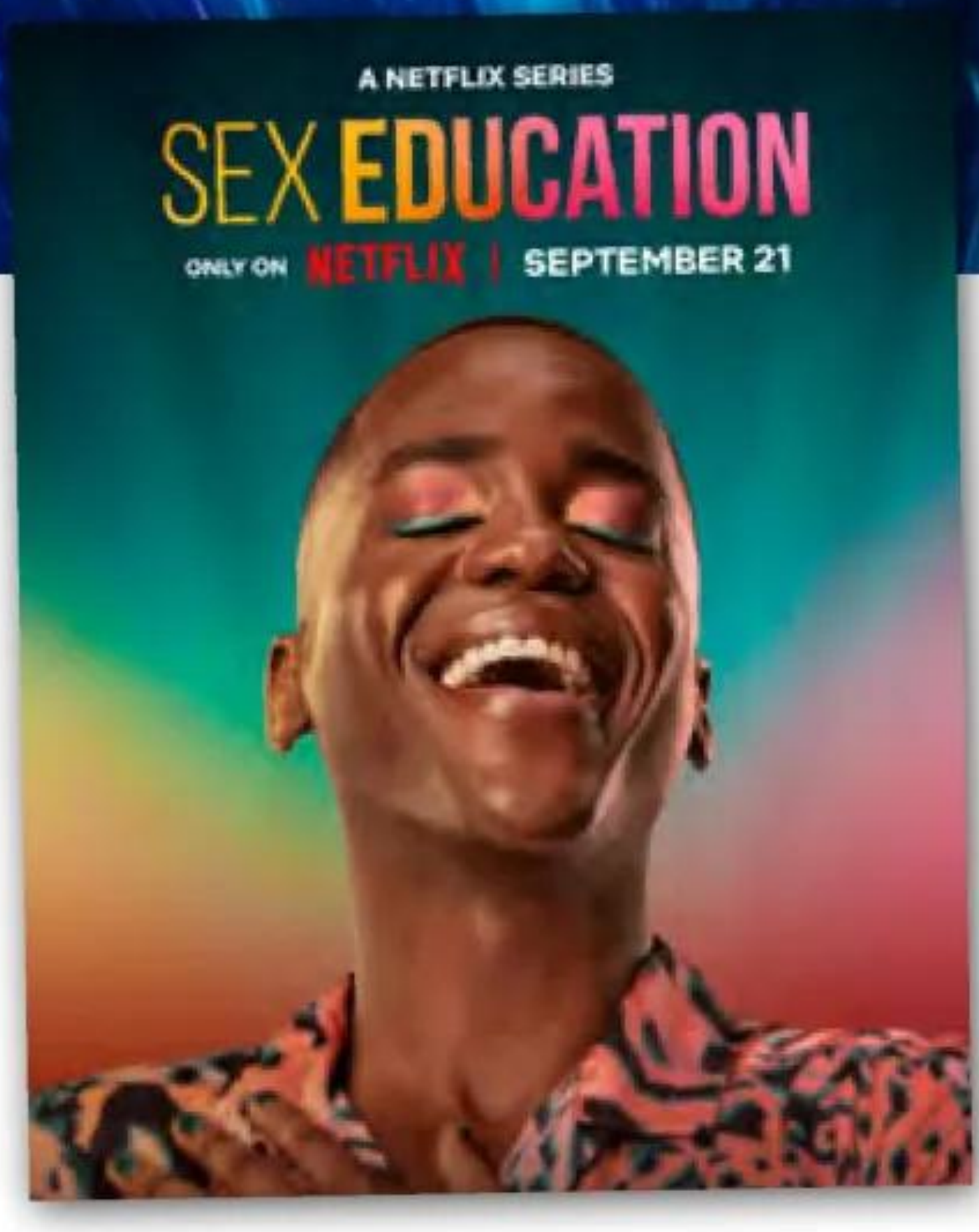
Below: Regency romance! Jonathan Groff as "a mysterious and exciting" new character, Millie Gibson as the Fifteenth Doctor's best friend Ruby Sunday, and Ncuti – in a Pertwee-inspired plum-coloured tailcoat – in Episode 6 of *Doctor Who's* 2024 season.

→ Well, sit tight. If you pick up this issue on publication day, you're only 48 hours or so away from *The Giggle* airing on TV. If you're reading this any later, you'll have seen Ncuti's Doctor already (isn't he electrifying?!), nailing it from his opening line. Ncuti seemed very calm that day, I say. Very together. Was he? Or, when he was sat in the car, waiting to be driven to set, were there nerves? There must have been nerves.

"On the Special? Yeah, really nervous," he says. "Really, really, really, really, really nervous. I've got a very good game face, and sometimes I don't actually even realise that I've got a game face on. People tell me, 'Oh, you seem very confident,' or 'You seem very calm.' I'm like, 'That is *not* how I feel inside.'"

What was he thinking, as he arrived on set? "Well, it's like: slow down, and take it one step at a time. That's what was going through my head. 'Just put one foot in front of the other. There's David Tennant! Okay, oh my God... One foot in front of the other, we're getting closer to the cameras turning over. One foot in front of the other.'" He explodes with laughter. "If you lean into the reality of the situation and you don't have a steady nerve, you could go mad, because it's huge what's happening. In that moment, I was like, I'm about to be the Doctor on *Doctor Who*. This is... a lot. So I'm just going to have to not think about it. One foot in front of the other, and just do the job at hand."

Usually, at the end of a regen ep, the fresh-faced Doctor, blinking in the light of a brand-new lifetime, only has about 45 seconds – if that – to make a mark before the credits roll. (In 2005, David Tennant got the shortest time: just 20 seconds to get used to his "new teeth, that's weird" at the climax to 2005's *The Parting of the Ways*. The "brilliant!" Jodie Whittaker got the longest: a positively luxurious 85 seconds, though only one line, at the end of 2017's *Twice Upon a Time*.) So, was the writer of Ncuti's all-important first scene feeling the pressure too?



"Not when you know you've cast someone as great as Ncuti," says Russell. "He's extraordinary. Also, this time, it's a great consolation knowing that you'll see him again just 16 days later. We've got a Christmas Day episode on the way, and the arrival of Millie Gibson as Ruby, so you won't have long to wait. The man is there, the script's done him proud – it's been so amazing writing for David, I had to guarantee that Ncuti's scripts are as good – and I know how brilliant he is, and how much everyone will love him. I absolutely know."

DWM might be biased, but Russell is right: Ncuti is an amazing Doctor. He's so good. Like, *staggeringly* good. He does things with the role we've never seen an actor do before, while still being recognisably, brilliantly, authentically the Doctor. It might be the part Ncuti was born to play.

And here's another beautiful, remarkable thing: spending time with Ncuti on set, watching him as the Doctor, and talking with him today, I don't think he realises *how* good he is. He's giving one of the all-time great *Doctor Who* performances, and he doesn't know it yet. Ask him, for instance, at what point over the past year he felt like the Doctor – when did he think to himself, "Okay, I'm nailing this" – and he replies: "I certainly don't feel like I'm nailing it. Which has been" – a little laugh – "a point of discussion. Because it's like... you know, it's such a huge legacy to honour, and the work that has come before me... I'm only one person in a line of many people, and there's gonna be many people after me as well, so your work has to uphold the greatness of what this show is. You've *got* to uphold that. So I worry if I am doing that or not. So I don't feel like I've nailed it yet, to be fair. But I do also feel like the Doctor." A pause, then he smiles. "Many things can be true at one time."

Does it help when fans like me, who have been lucky enough to see him in action already, tell him how good he is? "Well..." he says, flashing that grin again. Or when his colleagues – Russell, the other execs, the directors – look him in the eye and promise him that people are going to love his Doctor? Does that help? Or would he prefer we just... didn't? "I think... as always, I like to dip into star signs," he says. "I've got a lot of Scorpio in my chart, so I'm very naturally suspicious. Heh. I'm very suspicious of when people say flattering things. It's nice, do not get me wrong. I've got an ego, so it's nice to hear that. It alleviates anxiety for about a period of 24 hours. I'm like, okay, fine, Russell said it's good. And then the anxiety tank is topped up again for the next day and I'm like, is it, though*?* So I think, no, unless I see it with my own eyes...

"So when did I feel like this role is *mine*?" he says, returning to the question. "I think probably... a couple of months in. I think probably by the time that I was filming Regency" – next year's Episode 6, set in the 1810s and guest starring Jonathan Groff as "a mysterious and exciting" new character – "I was like, okay, I feel like this is my world now. Something to do with outside actors coming in and they defer to you. 'What is the lay of the land here?' And I'm like, 'Well, the lay of the land is this, this and this.' And it's like, oh all right, okay, now I'm Doctoring. I'm doing Doctor stuff.

"Also because... for me, I started on *Doctor Who* still doing another job," he explains. This is the fourth and final season of *Sex Education*, the Netflix hit that made his name. He'd played gay teen Eric since the show's inception in 2019. But he didn't wrap on Season Four until a few weeks into his time on *Doctor Who*.

Ncuti shared the news of his *Sex Ed* exit via Instagram in February, on the same day that he was filming those *Who* scenes in the night club. ("Last day. Last time. Bye bubs,

> **“I flipping deserve to be here, and I’m going to prove to you why I do.”**

thank you for all the lessons and for all the strength,” he posted, alongside a pic of his *Sex Ed* trailer door.) “It was a weird start,” Ncuti says of juggling both jobs, “because I still had to have my foot and my head partly in another world. *Doctor Who* slightly felt like a train that had left the station, that I was running to catch up to, that’s what this season has felt like, in all honesty. But you learn. You constantly learn. I know that next season will feel different, and I’ll have got my head around this part. Because I’m still adjusting to the suit of the Doctor. Like, it’s not perfectly tailored yet.

“But also, in this world, you can do your best and it still won’t be good enough for everyone.” He pauses, as though weighing up whether to mention this at all. “You know, I’m the first Doctor of colour, fully,” he says. “Obviously shout out to the incredible Jo Martin. And shout out to Jodie Whittaker.” Martin played the ‘Fugitive Doctor’ – and the first Doctor of colour – in four episodes opposite Whittaker, who had smashed glass ceilings in 2017 as the show’s first female Doctor. “These are, like, the two Doctors that have been different from the others,” says Ncuti, “and have broken ground for me to come in. Both incredible people. But before Jodie had even said a line – do you remember? – people were like, ‘You’re not good enough because of x, y, z reasons.’ So there are things that are out of my control, and that’s a hard thing to sit with.

“I know that there are people out there who might think, ‘You’ve only gotten this role ’cos of x, y, z’. That is something that I’m having to contend with. I perhaps have put an unhealthy layer of pressure on myself, that might not need to be there, because people are gonna think whatever they’re gonna think. But still, inside me, I want to prove them wrong. Like, I flipping deserve to be here, and I’m going to prove to you why I do.”

He lets this hang in the air for a moment, then smiles the biggest smile. “And so until I know that I’ve done a good job, by me, I don’t know whether I’ll be content. Umm. Did that answer your question? Does that make sense?”

It makes total sense. He might also – and this is true of a lot of actors – *never* be entirely happy with anything he’s done. “I might never be, yeah.” If he’s a perfectionist… “Oh, that’s definitely true,” he jumps in. “And I know – I *know* – that this is the role of a lifetime. But actors, we’re sensitive souls, aren’t we? And we’re giving, like, our hearts. You know?”

We know.

Here’s how he got here. Ncuti was cast as the Doctor in January 2022, after an audition – on Thursday 13th, if you’re making notes – that “blew us all away,” recalls Russell. Ncuti was, says the showrunner, the very last person to audition. “Everyone fell in love with him instantly. He’s so compelling. Wow, what an audition. Now, imagine him with the Goblin King! Or with Lindy Pepper-Bean!” (Okay, park that. But… intriguing.) When he found out he’d got the part, Ncuti was in shock. “He phoned me to convince himself it was real,” remembers Russell. “He was so excited. He was roaring. He was yelling. I think he was spinning around the room. ‘It’s an honour!’ Oh my God, he’s lovely. He’s properly lovely.”

Ncuti had to keep his casting secret, for three months. When the reveal came, *Doctor Who* didn’t do things by halves. Within two hours of the announcement, on Sunday, 8 May 2022, Ncuti and Russell were walking the red carpet at the Royal Festival Hall, for the BAFTA TV Awards (“We’ve just got ourselves the biggest free press launch in history,” pointed out Russell), and being interviewed live on BBC News. “It’s been tricky trying to keep this under wraps, ’cos I’ve got a very big mouth,” Ncuti told Lizo Mzimba, the BBC’s Entertainment Correspondent. “But we’ve done it. We did it! It feels really amazing, and it’s a true honour. This role is an institution.”

“It was really something extraordinary,” Russell recounts today. “His stardom! His joy! His *power*. It was bristling like *Doctor Who* never has before. The very first interviewer was a young woman called Vicky, who knew him, they used to go out clubbing together” – this is TV and radio presenter Vick Hope, who was hosting from the red carpet for BAFTA – “and she was *shaking* with excitement. That set the tone. Proper joy from interviewers. They were *happy*. It was absolutely amazing.”

“I felt it in my stomach when I heard the *Doctor Who* news,” Vick told Ncuti and Russell. “It means the world. I’m so – I’m *so* – happy for you… This is what’s *supposed* to happen. This is the best day ever!”

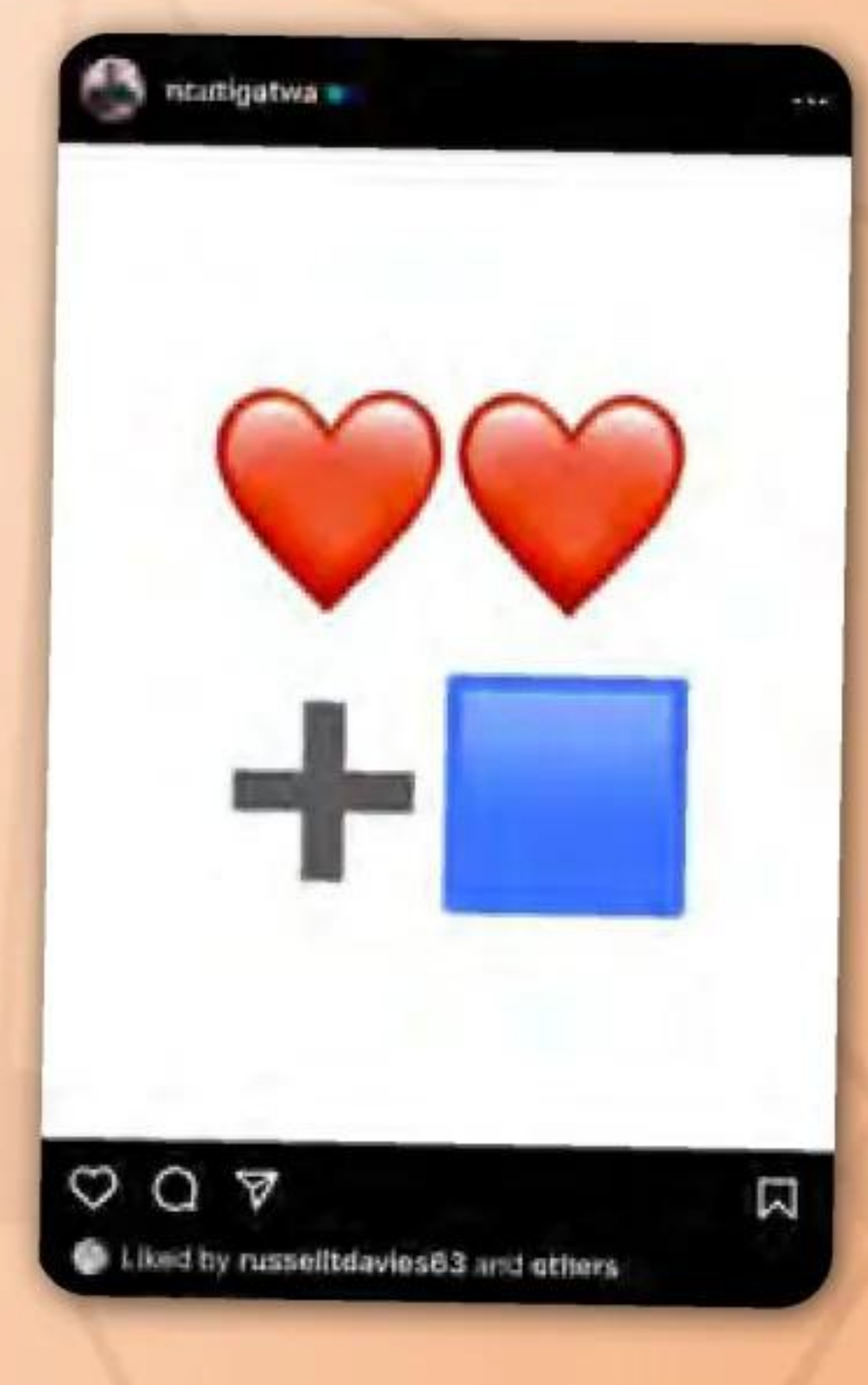
“It’s been emotional,” Ncuti replied. “I woke up crying, and then I started dancing… but I’m glad it’s finally out and I don’t have to keep it secret anymore.”

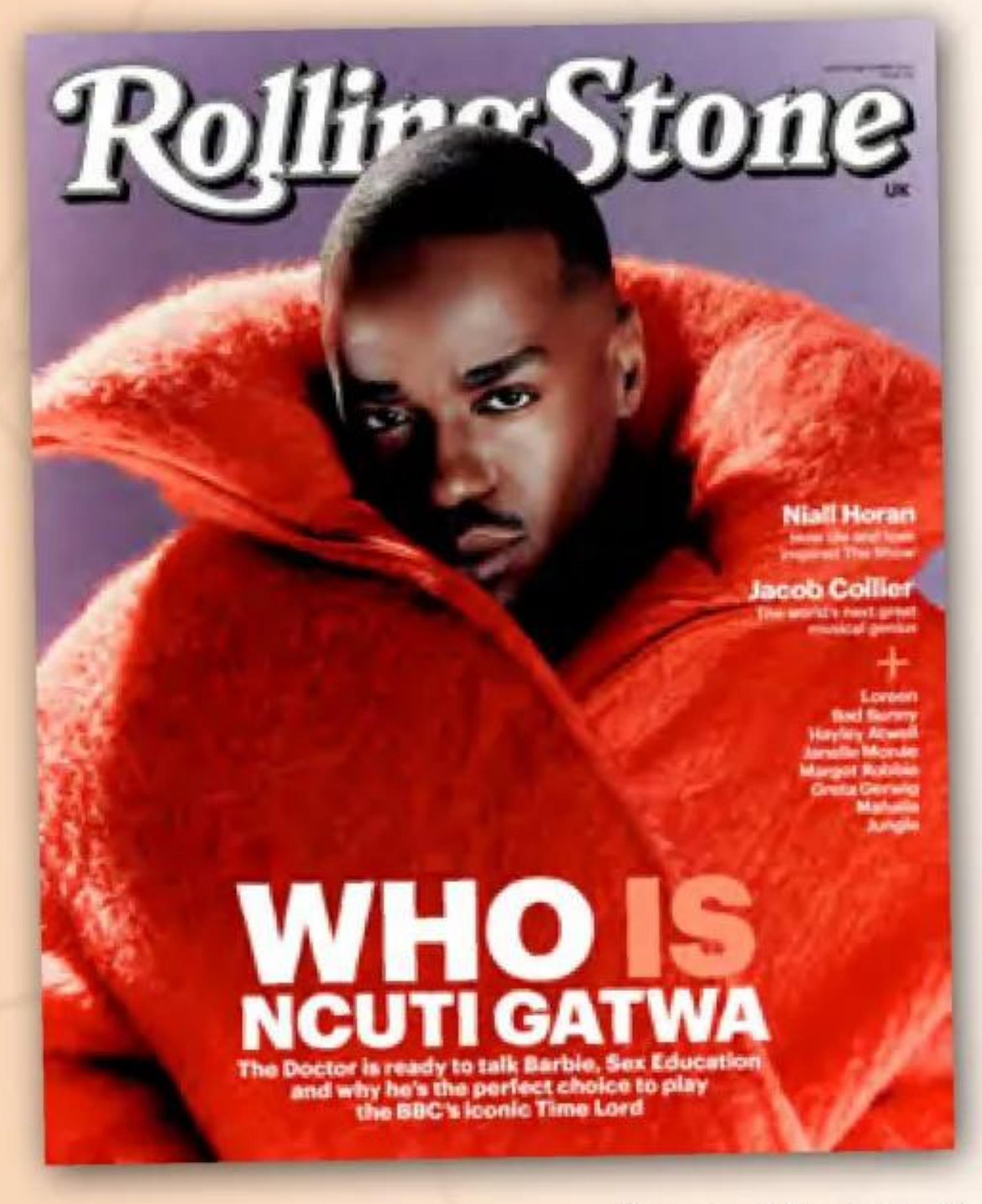
Sat upstairs at Wolf Studios over a year later, in a room that’s, frankly, plastered in spoilers (it’s 2024 concept art on the walls, and it’s tantalising as hell), Ncuti is laughing at the memories of that BAFTA day announcement. “I’m terrible at keeping secrets. *Terrible*.” But he managed it. “Yeah, but – ha! – honestly, I do not know how.”

“I’m staying in the hotel where we did your announcement,” weighs in BBC publicity supremo Joanna Allen, who’s sat in on our chat. This is the hotel where Ncuti did his first *Doctor Who* photo shoot, before heading to the BAFTAs. “I still get flashbacks,” she says. “I was thinking, ‘what if they can hear me through the walls?’ – still not saying your name out loud.” →

Above: At Ruby’s place, in a great coat, in this year’s Christmas Special, *The Church on Ruby Road*.

Below: Ncuti first teased his new job by posting an image on Instagram, on 8 May 2022, of two heart emojis plus a blue box. Now what could that mean?

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Jacob Collier
WHO IS NCUTI GATWA
The Doctor is ready to talk Barbie, Sex Education and why he's the perfect choice to play the BBC's iconic Time Lord

Above: Rocking a red Marni suit on the cover of the UK's *Rolling Stone*.

→ "I know," chuckles Ncuti. "What a day. Mission impossible."

"Really was."

"We smashed it," says Ncuti. "You smashed it."

They did. The next morning, Ncuti's casting was splashed across the front pages. (Russell has kept *The Guardian*'s – which led with a photo of Ncuti and the showrunner, both beaming for the camera – as a souvenir.) And the reaction, from fans and the press, was almost unanimously euphoric. Writing on Instagram Stories that Monday morning, Ncuti confessed that he was still reeling: "Yesterday was emotional," he told his 2.6 million followers. "Thank you for all your love. Means the entire universe… or Whoniverse rather."

It was only afterwards, says Ncuti, that the magnitude of what he'd taken on began to hit home. Especially being the first black man to play the Doctor. It hadn't been something he'd given much thought to, till everyone else started banging on about it. "Which is probably quite naive of me," he says, "because I was publicly talking about how it's a British institution. But I had never really taken on, like, the element of colour. And then people bring it to your attention and you're like, 'oh wow, oh right. Oh, you care about that. That's something that's in your head? Okay, I see'. And then it becomes something that's in your head. And now it's all I think about." Is it, really? "Well. No. But before," he says, "it wasn't something that I thought of *ever*. I was an actor that went in for an audition, and I got the job because I was the best person for that part, surely."

That much is in no doubt. And he's seen, from the outpouring of love, how much his casting – a black leading man, on *Doctor Who* – means to so many people. "A lot of black fans have been looking at our watches for a while," Sir Lenny Henry told *Radio Times* last May. Indeed, the scale and reach of this show has taken Ncuti's breath away. Particularly when kids recognise him in the street and want to talk to him about *Doctor Who*.

"You know, I was at Notting Hill Carnival and the amount of people that were coming up to me, like, 'Oh my God, I can't believe you've got that – *that* – role. Not just any role. Like, *that* specific role. And what that means.' Because a role like this, quite like Bond, it's reflective of Britain," he says. "It's reflective of where Britain is at that time. So it means something that I've been cast in this role, and it means something to other people. When wee kids come up to me…" He stops and smiles, so proudly. "In all honesty, there's been times when I've struggled with the pressure of this role – it's daunting, you know – and the thing that spurs me is I'm like, people get to see themselves on the screen, and that's really, really cool."

In the run-up to his *Doctor Who* audition, Ncuti spent a week watching as many old RTD episodes as possible. "He came in and was talking about Chris and David's years like he knew them," marvels Russell. "Not as a diehard fan, but as a good, faithful viewer."

Since then, Ncuti has gone further back: watching snippets of the 20th-century show. He starts naming Doctors, as if to prove it: "William Hartnell, Patrick Troughton, Jon Pertwee… oh my God, the first three." The Third Doctor has already become a firm favourite, sartorially at least. "I know what you're gonna say," he cuts in. He throws back his head in laugher. "The Jon Pertwee quote in *Rolling Stone*?" Well, yeah. "I *knew* you'd ask me about that!" But I don't know if it's repeatable in a family magazine. Let's navigate this together. In July 2023, Ncuti was the cover star of the UK's *Rolling Stone*, rocking a red devil-esque Marni suit. He set fandom alight inside the mag, too, when he told the publication: "I love Jon Pertwee's outfits. Lovely velvet jackets and frilly shirts. I feel a connection to him. Our Doctors are the only two who dress like **[CENSORED]**." (It rhymes with "klutz". We've censored it, but the full quote is Googleable.)

"That man knew how to dress," Ncuti tells me today, still beaming at the thought of Mr Pertwee. "The shirts! The jackets! Bloody beautiful. I love him."

He's not bluffing. Even before he'd started filming *Doctor Who*, his lock screen was a Photoshopped image that he'd found online (a piece of fan art by former **DWM** Time Teamer Georgie O'Boy) of – get this – himself with Jon Pertwee's Doctor, both wearing bright yellow jackets. (Let's call it 'Bessie yellow'.) Which we only know because Ncuti posted a screenshot of his phone to Instagram last summer, to prove he'd been listening to Beyoncé's *Alien Superstar* "on repeat since 7AM" – the Pertwee wallpaper gloriously visible.

"He's gone native. He's gone deep," Russell told me at the time – presumably in reference to the Pertwee/Gatwa collage, not Ncuti's Beyoncé binge.

The Three Doctors

It's a tradition – a *sort of* tradition, stretching back to when Matt Smith inherited the role from David Tennant, or maybe much earlier – that when a new Doctor is cast, they'll get a call from their predecessor to wish them well. (Pre-21st-century Doctors probably sent telegrams. Or shook hands in BBC car parks.) Did David do the phone call thing with Ncuti?

"Me and Jodie did it together," confirms David. "We did a WhatsApp threeway. This would've been the day of BAFTA, when Ncuti was announced. Because we didn't know. We found out the night before, both of us. I believe all the Doctors were informed. Or certainly most of the modern-day Doctors. A bit like telling the presidents – do they do that?

"Jodie and I were given Ncuti's number, and there was a bit of texting, and then on the morning, as he was getting ready to go to the BAFTAs and be thrown to the lions of the press, we had a little catch-up."

What did you say? We need to know! "Three people going, 'This is a laugh, innit!'" recalls David. "We were delighted for him, and by him, and he was extraordinarily, unnecessarily humble, and delightful, and he was obviously very excited and a little bit overwhelmed. It was a pleasure to just get to be one of the first people to congratulate him. What an honour."

Three days later, Ncuti posted to Instagram: "Man's feeling hella grateful at the moment," he wrote, thanking "the Doctor herself Jodie Whittaker and Mr David Tennant for your beautiful words of support and encouragement on BAFTA day. I was absolutely cacking my pants and honestly speaking to you two was priceless."

Below: Let it snow, let it snow, let it snow! The Doctor in the 2023 Christmas Special.

Dedicated Follower of Fashion

Since his very first *Doctor Who* photo shoot – on the morning of his announcement, on 8 May 2022 – you'll have noticed that clothes are a big deal for Ncuti Gatwa. His long-time stylist – and "fashion godmother" – Felicity Kay pulled out all the stops that day, dressing him in a sleek, black, sci-fi-inspired tunic by Orange Culture Nigeria (*GQ*: "a bold choice that pays elegant homage to his African roots"), with a cut-out sternum that bared the new Doctor's pecs and abs.

Since then, you might have glimpsed some of Ncuti's myriad *Doctor Who* outfits. "His Doctor will have new clothes almost every week," confirms Russell T Davies. "We are going to be *bold*." He has at least three different outfits in the Christmas Special alone. Have you seen the photos of him filming on the streets of Cardiff – punching his way out of an inflatable snowman (don't ask!) – in his black leather jacket, yellow vest, and kilt? ("This is Gatwa clan tartan," joked Ncuti on set. "No, can you imagine!") Or on location in Bristol, in a glossy brown trench coat, stripy orange top, and electric blue pants? Or in *Rolling Stone,* draped in the tangerine knit and checked brown suit that he wore for his first official photos in costume last December, but now with a tan fedora?

You'll definitely have seen the pics of Ncuti in a blue double-breasted pinstripe, for an upcoming 1960s-set episode. Or in 1800s period dress – a Pertwee-esque, plum-coloured tailcoat, with cream pantaloons and stockings – for the Doctor's Regency-era adventure. Or in a leather jacket and jeans, riding a Vespa with Bonnie Langford. "The Doctor has travelled all of time and space," Ncuti told *Rolling Stone*. "They're going to have a sick wardrobe."

Above: All smiles! Ncuti with Russell T Davies, at the BAFTA TV Awards, in May last year.

Below: And with his new *Doctor Who* co-star Jonathan Groff at Beyoncé's Renaissance concert in Cardiff, in May 2023. Do not attempt to leave the dance floor.

It isn't the only piece of fan art that's charmed the new Doctor. Ncuti regularly shares his favourites with his followers. "Whovians: a very, very talented bunch and my latest obsession," he posted on Instagram last November. "Love seeing your artwork so much. Very blessed to join such a talented fam."

This man gets what it means to be a fan. "I really do," he replies. "I get… *it*." And he isn't averse to being one himself. When Queen Bee brought her Renaissance world tour to Cardiff in May, Ncuti nabbed stage-side tickets – and brought along his *Doctor Who* co-star Jonathan Groff. A few hours later, a very wholesome video of the pair living their best lives – singing and dancing and losing their minds at the appearance of Beyoncé – went viral. ("Jonathan, Ncuti and Beyoncé all being in the same space in Cardiff just feels like a fever dream," tweeted one fan.) Ncuti himself posted a photo from the Beyoncé extravaganza, with the caption: "She is… and I cannot stress this enough. EVERYTHING."

So of course he 'gets' fan love. "It's the greatest thing. Sometimes," he confides, "being a fan is the greatest thing there is. *Doctor Who* feels like family, and the Whovians are part of the family. We're all part of this sci-fi gang together. I'm just looking after the show for them right now. But it's theirs. And they've been lovely. So lovely. Most people," he says, "have been *very* lovely. The fans have made me feel incredibly welcome."

As part of the 'terminally online generation', whatever that means (Ncuti is the first current *Doctor Who* lead with an Instagram account), I wonder how much of the comments and feedback, lovely or otherwise, he reads. "I see… some of it. Social media, instant gratification, it's not a great thing for humanity, I don't feel. I feel like social media has just trained us to be so entitled." One negative comment will stick in his mind, he says – "like, in hyper-focus" – over the hundreds and hundreds of positive ones. "But that's just the world at the moment, isn't it? There's so much noise. Everyone is full of hatred. Not Whovians," he quickly adds. "But so many people. And social media amplifies that. The world has gone so nuts."

Maybe the world needs *Doctor Who* more than ever right now. Is it too much to ask that a life-loving, joy-seeking, very humane hero come save us? An alien Doctor, who's unafraid to show their vulnerable, *human* side. "Oh, well, I mean, he's got two hearts," points out Ncuti. "*They've* got two hearts. They're full of emotion, and full of passion, and full of, like, the heart's laments.

"An aspect I love about the Doctor so much is how they see the value in everything and everyone. It's like… slugs might be a pest for your garden, but they're here for a reason. Bees might sting you, but if bees all go – and they are, by the way, we need to save the bees – then we're doomed. Everything has its place in the universe, and everything is perfectly put there, and I just love that this person can see the light and darkness and everything, and the necessity of both. That's really beautiful. He is an empath to the highest degree. They feel the vibrations of the universe." (When talking about his Doctor, Ncuti will switch between pronouns like this. Sometimes the Doctor is a "he", other times they're a "they". It's lovely.) "And that requires a huge heart," he says. "You have to have huge amounts of empathy and strength to be the Doctor. But why shouldn't my Doctor show their vulnerable side?"

He proffers a story from his childhood, to make the point: "I remember being wee and watching *Titanic* with my mum and my brother and my sister. It was at the bit where everyone started dying. My mum started crying. Me and my brother and sister were like, 'Oh my God, calm down, it's a film.' And she was like, 'It's just so sad.' But we were kids. She was someone who'd experienced death, and all kinds of craziness, and come out the other side. It's because of her strength that she'd been so moved. She had more of an understanding of what these people on the *Titanic* were going through than me and my brother and sister did. There's a strength in your emotion, because it's an *understanding*. It's the way that the Doctor understands people that makes him so emotional and strong at the same time – because of their understanding of other people's experience."

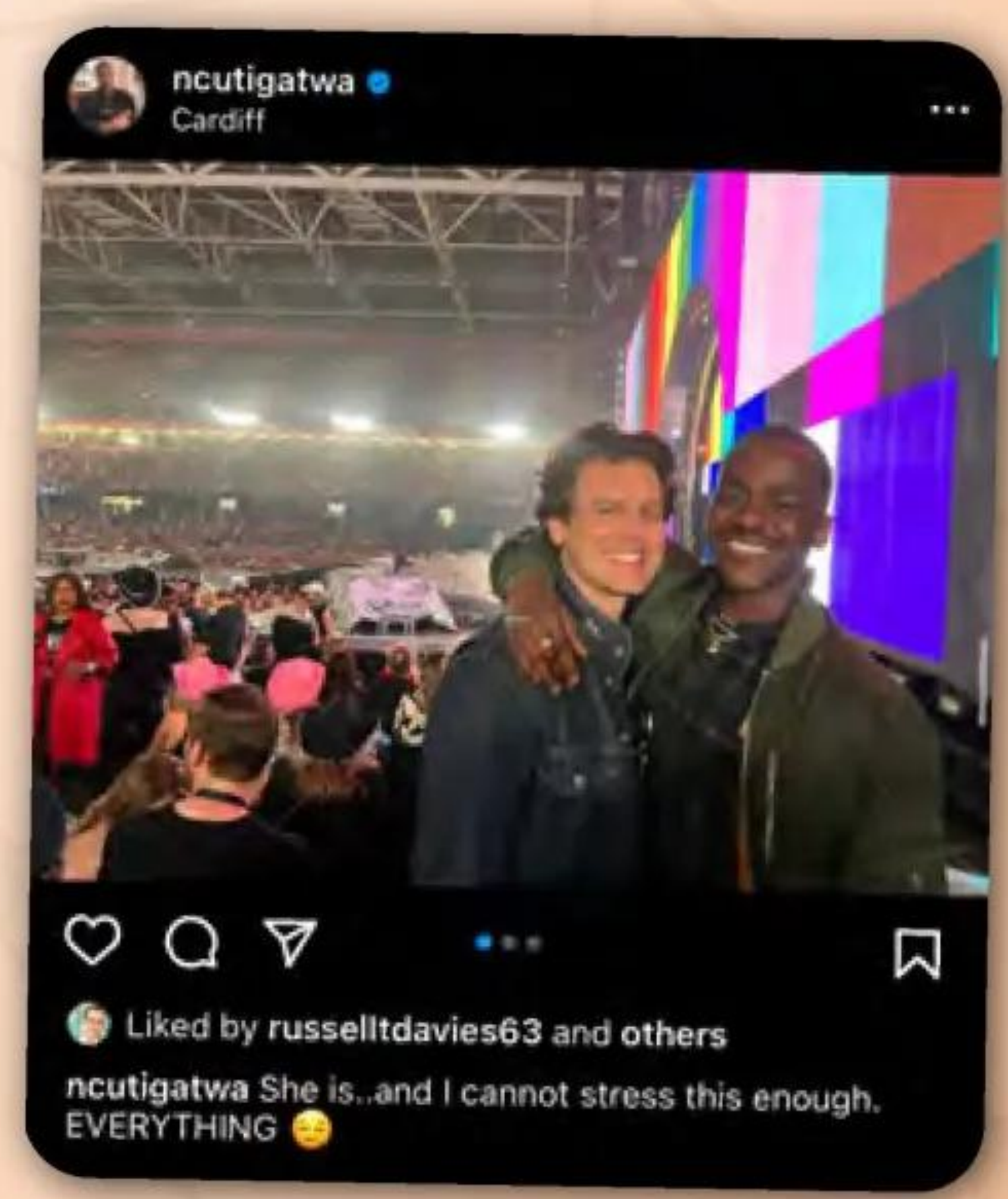
The lived experience?

"Yeah, the lived experience, and who's lived more than the Doctor? They've travelled all of time and space. They've seen it all, and so they *feel* it all. And they've still got so much to see. And they know that you're gonna be alright. But then also know that your pain is valid. Yeah, you can be a crybaby and tough."

Since the show's 2005 revival, the Doctor has been the survivor of a war that wiped out their people. Recent episodes have gone further: the controversial Timeless Child storyline revealed that the Doctor isn't only the last of the Time Lords, but also the first – or perhaps not a Time Lord at all. Their origins are now as unknown, and unknowable, as they were when the show began.

Time Lord or not, Ncuti feels a bond with the Doctor that extends rather closer to home. For him, it's personal. "The Doctor is the last of their kind – one of the last of their kind – and has never, like, fit in anywhere," he says, "and I really relate to that. I felt like there were lots of parallels."

Ncuti was born in Kigali, Rwanda, in October 1992. His family fled the country two years later, escaping war, and settled in Scotland. "I was about two when we left Rwanda, so very, very, very wee," he says, "and something that I don't have much memory of. But it's something that has felt like this thing over my head. This thing that's guided my life, that's kind of like informed every aspect of it. It's the reason why my family came to this country. It's the reason for lots of things. →



ncutigatwa
Cardiff

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ncutigatwa She is..and I cannot stress this enough. EVERYTHING 😌

Right: Ncuti with executive producers Phil Collinson and Russell T Davies and casting director Andy Pryor at the audition for the role of Ruby Sunday – on 24 September 2022.

Below: London 1963! The Doctor and Ruby Sunday in next year's Episode 2. Whoa-yeah, why do you make me blue...

→ "But my family all have something in common, which is that they remember the Rwanda that we left," he says. "I don't remember the Rwanda that we left. We grew up in Scotland, my only [childhood] memories are Scotland, so that's what I feel culturally. But visually and bloodline-ly... – also what people, racist people, will ask me is – you know, 'Where are you from? No, where are you *really* from?' Then you're like, 'Well, I'm really from down the road from you, but you don't think that? Okay, so what am I?'

"So, like, where do I fit?" he asks. "Where do I go?" He considers this for a second. "But also there's a superpower in this. I grew up in Edinburgh on a council estate. A very rough area, in a very posh city." His family lived in the Oxgangs suburb of Edinburgh, before moving to Dunfermline, a small city in Fife, when he was 15. "I feel like I can speak to anyone," he says. "I also feel like nobody gets me. And then I watched this show" – this is *Doctor Who* – "and I was just like, that's me. That is me. That character is me. Oh my God. They've gone through all the same... tick, tick, tick." He's miming the ticks in the air.

"Flees war?"

Tick.

"Fits in everywhere?"

Tick.

"Always looking out for a new adventure?"

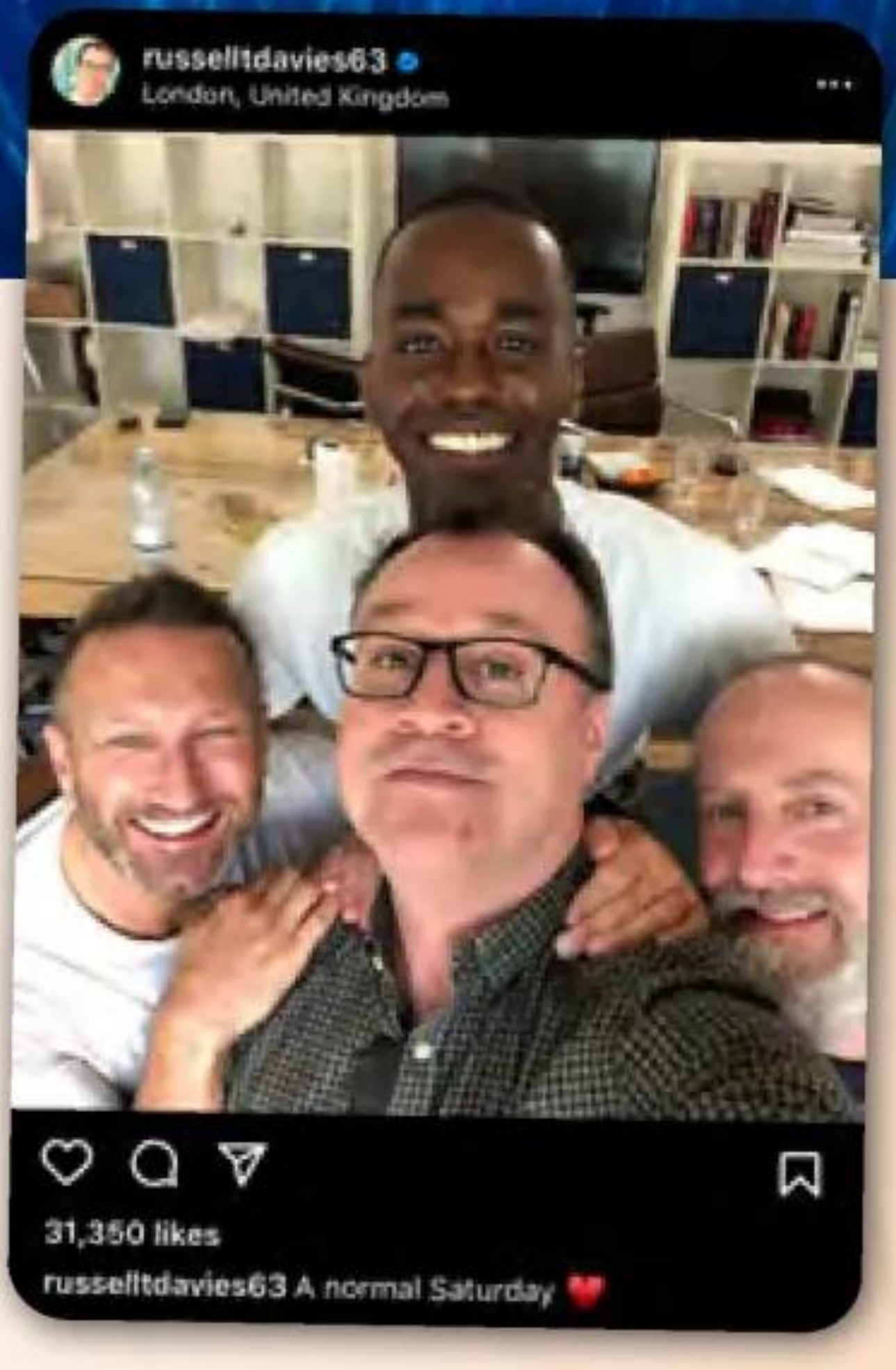
A very big tick.

"Emotionally unavailable? Tick!"

He roars with laughter. "They're all like, tick, tick, tick, tick, tick. I get it. I got this person. I've felt like an alien my whole life. Everywhere I go, I feel like an alien – that people wanna hang out with. So I just felt like I got it.

"Like, there's many, many things that I connected to the Doctor. For me personally, I think they're just such a lovely character for people that feel marginalised in society. And how cool, that anyone can put themselves in this character's shoes, and that there's something about them that's just universal. Anyone can relate to the Doctor, or want to hang out with them."

"I can't wait for the world to meet Ruby this Christmas."



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London, United Kingdom

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russelltdavies63 A normal Saturday ❤️

I know someone in particular who wants to hang out with Ncuti's Doctor. (Aside from you and me, obviously. **DWM** readers would hang out with him in an instant. "And you'd be very welcome to," says Ncuti – which he might regret next time he checks his DMs.) I mean 19-year-old Ruby Sunday – described in Russell's script as bright, smart, sharp, and full of potential – played by Millie Gibson. "Love that little troublemaker," Ncuti says, when I ask him about Millie. "*That's* what I loved about her."

He first met Millie at her callback audition, on Saturday 24 September last year. Russell posted a photo on Instagram to mark the occasion – of Ncuti, exec producer Phil Collinson, casting director Andy Pryor and himself, in the audition room. It gave away nothing, but was captioned: "A normal Saturday." (The fibber. It was, in fact, a very special Sunday.)

"When Millie first came into that [audition] room," remembers Ncuti, "I just thought, 'Oh, me and you would have gotten in so much trouble at school'. We would have been in detention every day. We would have given the teachers hell." He bursts out laughing again. "And I love that, because that's perfect for the Doctor. This mad, mad scientist that loves adventures, loves getting themselves into scrapes, and loves walking into situations where they have absolutely no idea what's going on but they are going to fix it. I felt that I needed someone that has that same sort of slightly tapped, slightly crazy energy.

"I loved the image of, like, two troublemakers – two people that can't help themselves but get into trouble – that I got from Millie Gibson. I was like, 'That's it! That's it right there! We're going to get into trouble together, and it's going to be so much fun.' I can't wait for the world to meet Ruby this Christmas."

Which brings us back to that scene in the nightclub. Ruby nursing her G&T, and the Doctor dancing – so viscerally *alive*. On some nights, we've all been Ruby Sunday. Full of potential, but not quite fulfilling it. Watching other people have all the fun. Waiting. Hoping that someone will come along and whisk us away on the trip of a lifetime.

And on other nights, just maybe, we've all been the Doctor – dancing like a maniac and feeling completely, wonderfully, uniquely *you*. "Yes, and you're free," says Ncuti. "I love that! I agree, that's such a captivating thing. It's what captivates Ruby. And that's all that was written in the stage directions. It wasn't like, 'The Doctor sensually moves,' or 'The Doctor's dancing blows everyone away.' It was, 'Ruby looks over and sees a wild man dancing. A man dancing like nobody's watching.' Have I remembered that right? And she sort of... laughs or smiles? Like the Doctor is ridiculous, but full of joy and hope and life. That's how I envisioned it in my head."

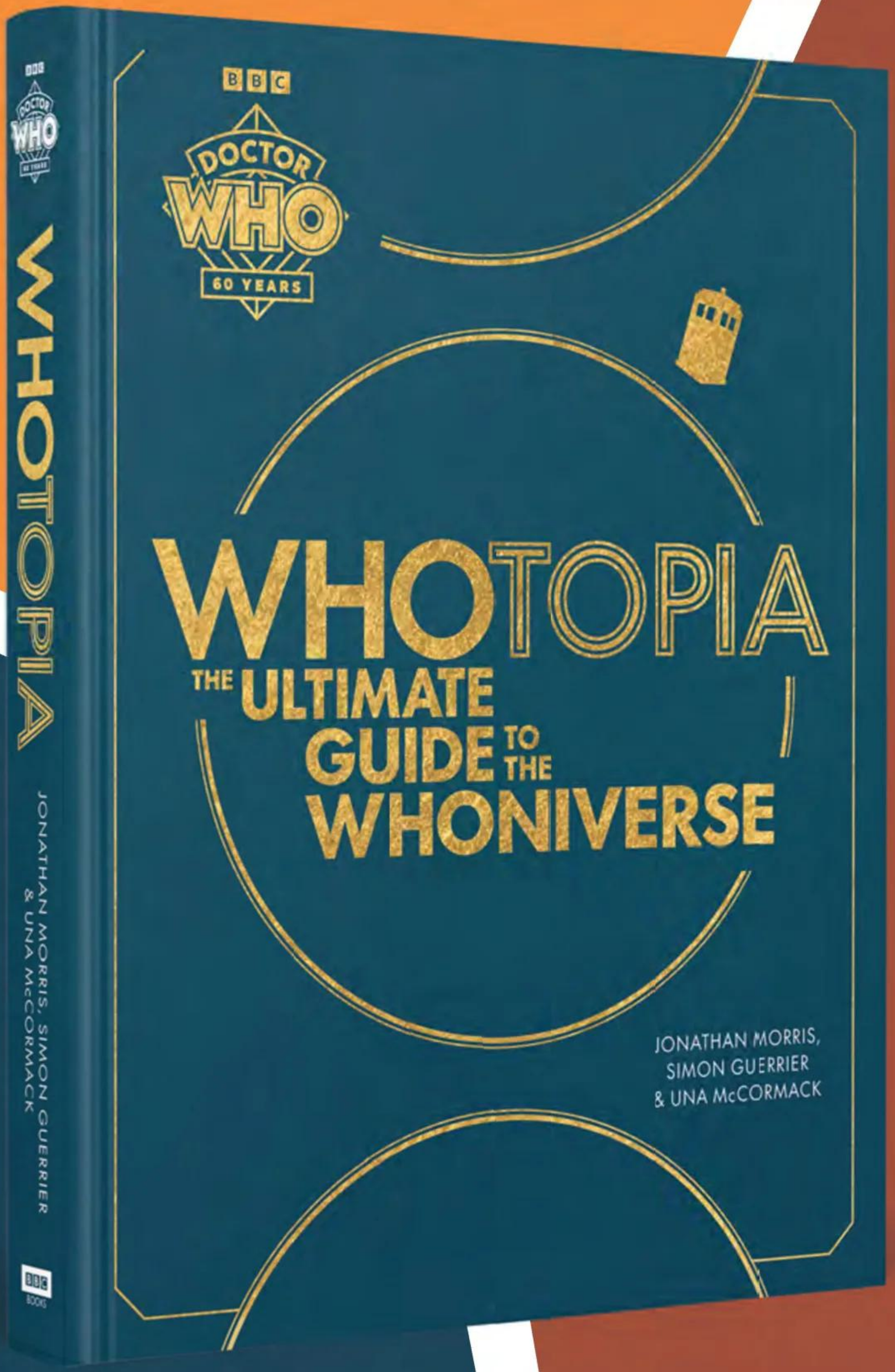
When I get home, I check the script – Ruby watching the Doctor on the dance floor. Months after he'd filmed it, Ncuti had remembered those directions pretty spot on:

> A MAN, dancing like crazy, middle of the floor. And there's just something about him. Joy. Happiness.
>
> Life.
>
> She smiles.

Back to Ncuti: "Even if the Doctor's, like, I don't know, doing the Macarena," he says, "that – *that!* – is ten times sexier than someone that is so conscious about how they look and how they're coming across. They're free. Ruby sees that. The Doctor is a free spirit. And with all of time and space at their fingertips," he adds, happily. "So yeah, okay. That *is* pretty sexy." **DWM**

WELCOME TO THE
WHONIVERSE.

FIRST STOP:
EVERYWHERE.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OUT NOW

BBC
DOCTOR WHO
THE WILD RIDE CONTINUES --
OWW! CONSOLE'S GOT TOO HOT TO TOUCH!
HUH. YOUR TARDIS HAS GOT A LAUNDRETTE, A DISCO, A LIBRARY -- BUT NOT A FIRE EXTINGUISHER?!
THE ROYAL GEOGRAPHICAL SOCIETY, 1878!
I, ROXTON VINCEY, EXPLORER, HAVE DISCOVERED SOMETHING TO GIVE MR DARWIN SECOND THOUGHTS --
A LOST TRIBE OF MISSING LINKS, ALIVE IN THE PRESENT DAY!
HAW HAW HAW
SAVE YOUR HAW-HAWS 'TIL YOU'VE OBSERVED MY MAGIC LANTERN SLIDES!
LAST YEAR, I LOCATED AN UNCHARTED PLATEAU EAST OF VENEZUELA, UNCHANGED FOR HUNDREDS OF MILLENNIA...
200,000 BC -- AND IG THE SCRAWNY HAS OFFENDED TRIBE HEAD OG BY EATING A COVETED PAPAYA!
THEY DUEL WITH DINOSAUR BONES -- BUT THE OUTCOME IS NEVER IN DOUBT!
OG!
OG!
OG!
BUT THEN FATE TAKES A STRANGE TURN...
VWORP! VWORP!
OG?
IG?
I DON'T CARE IF IT'S THE MOON, OR MARS, OR A PIG FARM -- THE AIR'S GOT TO BE CLEARER OUT THERE THAN IN HERE!
OY!!
PICK ON SOMEONE YOUR OWN SIZE!
WITH OG DISTRACTED, IG SEIZES HIS CHANCE --
WAKKK!
BY KAYOING OG, IG HAS BECOME HEAD OF THE TRIBE -- AND OFFERS THANKS TO HIS SAVIOUR!
OY! OY! OY!
AWW, SWEET.
IS HE ALL RIGHT, THOUGH...?
DONNA, HAVE YOU QUITE FINISHED? BECAUSE THIS THING'S GOING TO GO OFF AGAIN ANY SECOND!
SURE. TA-RA, CAPTAIN CAVEMAN!
VWORP! VWORP!
OY! OY! OY! OY! OY!
I CHANCED UPON THE NEANDERTHALS' SETTLEMENT AFTER A JOURNEY OF SOME 200 LEAGUES...
"WATCHING FROM A SAFE DISTANCE AS THEY PRAYED BEFORE THE TOTEM OF A STRANGE AND TERRIFYING GODDESS!"
"ALAS, I COULD TAKE NO MORE THAN A COUPLE OF PLATES BEFORE I WAS INTERRUPTED --
RAAAR!!!
"IT SEEMS AN EXAMPLE OF THE OTHERWISE EXTINCT MEGAFAUNA THAT ALSO ENDURES ON THE PLATEAU HAD PICKED UP MY TRACK."
OY! OY!
OY! OY!
"I FLED, THEIR TERRIBLE WAR CRY RINGING IN MY EARS."
I CANNOT SAY IF ANY OF THE TRIBE OF OY SURVIVED, BUT IF THE SOCIETY WOULD CARE TO FUND A RETURN EXPEDITION...
CONMAN!
SWINDLER!
CHARLATAN!
BOOOOO!
MEANWHILE, THE TARDIS SHOOTS ON THROUGH THE VORTEX!

The story continues on page 44!

SUNDAY BEST

The Church on Ruby Road ushers in a whole new era of *Doctor Who*, and at its heart is an incredible family unit in the shape of the Sundays. **Jason Quinn** caught up with two of them prior to the screening of this year's Christmas Special.

The casting of Angela Wynter as Cherry Sunday and Michelle Greenidge as Carla has been formally announced by the BBC, and we are delighted to bring you lots more details about their characters. Producer Phil Collinson was thrilled to make the announcement and is eager for us all to see the Sundays in action. He even described the set for their flat as one of the best they have ever created. Now, we all love to exaggerate from time to time, but if anything, Phil was understating just how great Ruby's home is. On a recent trip to Cardiff, **DWM** had the opportunity to visit the set and to be honest, we felt a little like an intruder, walking through their bedrooms, and resisting the urge to open drawers and have a good nose around. It's all just so wonderfully lived in.

I was thrilled to spend some time with both Michelle and Angela recently, where I got the chance to ask them about their careers, the characters they play and what the future holds.

Michelle Greenidge who plays Carla, Ruby Sunday's mother, will be familiar to viewers of that other landmark Russell T Davies show, *It's A Sin*, where she played Roscoe's Mum in one of the most memorable, moving and harrowing coming out scenes in television history. I asked Michelle about the experience of working with Russell again, and she was clearly thrilled to bits by the notion.

"I feel incredibly blessed to be working with Russell again. When I first met him, I was so nervous. I didn't even think that Russell knew who I was, and he was so normal and welcoming. He's a wonderful friend and an amazing human being. He's so kind and supportive. To be part of any project with him is a blessing. And it was phenomenal to play Millie's on-screen Mum."

This of course led straight into a question about working with Millie Gibson, Ncuti Gatwa and Angela Wynter.

"Millie is so young and so talented. She was a total joy to work with. I mean, Carla has a deep bond with her daughter Ruby. The family itself is a lovely, busy, complicated modern family, three generations of amazing women under one roof, Carla, Ruby and Carla's mum, Cherry."

> "I'LL BE QUITE HONEST, *DOCTOR WHO* SCARED ME. THE DALEKS UNNERVED ME AS A CHILD."
> **ANGELA WYNTER**

Left: The cast of the Royal Court Theatre production of *Ear for Eye* starring Angela and Michelle (third and fifth from left in the front row). The play also starred *Doctor Who*'s Toisin Cole (far left).

Below right: Michelle as Rosa in Russell T Davies' *It's a Sin*.

"ANY PROJECT WITH RUSSELL IS A BLESSING. IT WAS PHENOMENAL TO PLAY MILLIE'S ON-SCREEN MUM." MICHELLE GREENIDGE

Gay Pride
hancellor rebukes judge

Michelle was amazed to find that her on-screen mother was to be played by Angela Wynter. "Angela's amazing. I had worked with her before in Debbie Tucker Green's play *Ear for Eye* at the Royal Court Theatre. So, I was overjoyed to work with her again." Michelle beams with pleasure as she discusses Ncuti Gatwa as the Doctor. "He's such an inspired choice to play the Doctor. He has this rare mix of huge charisma and profound individuality. He's such a lovely human being. He made it so easy for me because he's funny, he's got lots of energy, and he's just himself. He's so comfortable in his own skin, and when you're working with people like that it rubs off on you."

Michelle came to acting quite late in life, because her early ambitions to become an actor were not met with great enthusiasm by her naturally worried parents. "You know, back in the day, there weren't that many black faces on TV and a career in the arts was understandably alien to them. So I pursued a 20-year career in local government and I didn't begin training until I was 30."

Both parents would in time become very proud of their daughter, although sadly, Michelle's father recently passed away. Michelle goes on to reveal: "It was really hard. When I had to do a tape for my *Doctor Who* audition, my dad was ill in intensive care and I had to take an emergency flight back from a job in Spain. I had to decide whether or not to do the tape, but the doctors advised me that Dad was sedated and comfortable. It was weird but I could almost feel Dad in his distinctive accent telling me to do it. It took me about eight hours to do two short pieces. I was all over the place emotionally. But then when I got the job, I really believe in my heart that it was because of my dad. I feel that he's on this journey with me. So, it was a very weird start. Exciting, but at the same time, we're still experiencing grief. But I did manage to hear from Dad before he died that he was very proud of me. And I really feel that me being where I am now is because of him."

Still deeply moved by Michelle's revelations, I get ready to meet the matriarch of the Sunday family, Cherry Sunday, played by the Queen of Albert Square, Angela Wynter. I have to ask her how it feels to be appearing in not one but two BBC flagship shows. For those of you not familiar with UK Soaps, Angela also plays Yolande in *EastEnders*.

"I know. It's like, I'm kind of a low-key person, but every now and again I think to myself something's going on. I try not to get too excited or I might not be able to cope with it. I mean, *Doctor Who*'s a big international deal."

Of course, I have to ask the obligatory question of whether Angela was a long-term fan of *Doctor Who* and her answer was surprisingly candid. →

Above: Angela makes her debut as Cherry in this year's Christmas Special.

Right: Angela with her on-screen husband Patrick (Rudolph Walker) in *EastEnders*.

Bottom right: Deck the halls! Michelle as Carla – making herself at home in the Sundays' meticulously decorated flat.

→"I'll be quite honest, *Doctor Who* scared me. The Daleks unnerved me as a child. They were the most scary of anything, maybe because they were metal and had that horrible voice. All the others, in those days, you sort of knew they were made out of rubber, but the Daleks just looked like guns, like machine guns. My fear's gone now. I've even posed with one for a photo. But I'm sure if it came to life, I'd probably jump a mile."

While remembering those early memories as a child, Angela reflects upon her early ambitions. "I didn't think of being an actor. I wanted to be a journalist, because I was always quite observant, I loved reading and I was really gabby at school. I always had an opinion. So I was always in trouble for talking in class. But then my secondary school, Peckham Girls, was the first in the country to have a purpose-built drama workshop. It had been opened by Dame Edith Evans the year before I started. But I really came alive in those classes. You know, I was a bit of a Jekyll and Hyde growing up, because I was just eight when I came to this country, and I'd sort of forgotten my parents in the four years since I had last seen them. So drama helped me examine myself, go into myself and love myself."

After leaving school Angela enrolled for a drama course at Kingsway College and admits, "I enjoyed some of it and some of it I didn't. So after the course finished I decided not to go to drama school because I couldn't face another year of *oh, dahrling, dahrling*. You know, I was a developing 18-year-old, and I couldn't identify with all that pretending to be posh. So I went away and joined a local theatre company."

In her first professional theatre work, she acted alongside her future *EastEnders* hubby Rudolph Walker, himself a former *Doctor Who* alumni (he played American Civil War soldier Harper in 1969's *The War Games*), in Mustapha Matura's play *Meetings*, which has just enjoyed a revival at the Orange Tree Theatre in Richmond. "I also played opposite him in a Channel 4 film, called *Elphida*, and so all together I've played his housemaid, his daughter, his girlfriend, then wife, now girlfriend again, because he got married again while I was away from *EastEnders*." This causes her to reflect that it really is a small world, especially since she had also acted alongside Michelle Greenidge, and while working on *Doctor Who*, found herself working with another former *EastEnders* star, Anita Dobson. She laughs at the thought. "It was so lovely working with Anita. I thought, *Oh my God I am working with Angie* but she is nothing like Angie really, she is so lovely and warm!"

Angela reflects on the Sunday family, "It has a special feel to it because it's all female. We're all pretty volatile and mercurial, and very loving and amusing. My character, Cherry, even though she can be quite ratty, she's also charming. It's a nice place to be, the whole work environment and the kindness and cheerfulness of everyone. It's great. I'll tell you what, working with all of them and Ncuti, is so sweet. It's so sugary."

Take it from me, the Sundays are going to make this Christmas extra special, and I can't wait to follow them in the next season of *Doctor Who*. **DWM**

RUBY, RUBY, RUBY, RUBY

Of course, no feature on the Sundays would be complete without at least a brief mention of Ruby Sunday, as portrayed by former *Coronation Street* star Millie Gibson. So, what can we tell you about Ruby?

She's a gifted keyboardist in a band.

She's homesick for Manchester, having recently relocated to her grandma's flat in Notting Hill along with her Mum.

She's a foundling. That's right, she was abandoned as a day old baby on Christmas Eve.

Now she's waiting for her life to start. Be careful what you wish for Ruby... things are about to get wild!

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Supporting artists have been in the background since *Doctor Who* began. **Robbie Dunlop** reveals the story of the agency that supplied many of them in the 1960s...

EXTRAS TERRESTRIAL

Above left: As the policeman in *An Unearthly Child* (1963), Reg Cranfield was the first actor seen in *Doctor Who.*

Above centre: Leslie Bates was the first actor filmed for *Doctor Who*, when his shadow appeared at the end of the same episode.

Above right: Early monster roles included the Rills in *Galaxy 4* (1965).

Right inset: As an actor, Denton de Gray played Gow in the crime thriller *The Heart Within* (1957).

Below left: Cabaret performer Dougie Dean was the dead guard Eprin in *The Keys of Marinus* (1964); and Tony Hennessy (back row, centre) was glimpsed in the courtroom scenes.

Below, far right: Denton de Gray flexes his muscles in *Picturegoer* (30 May 1959).

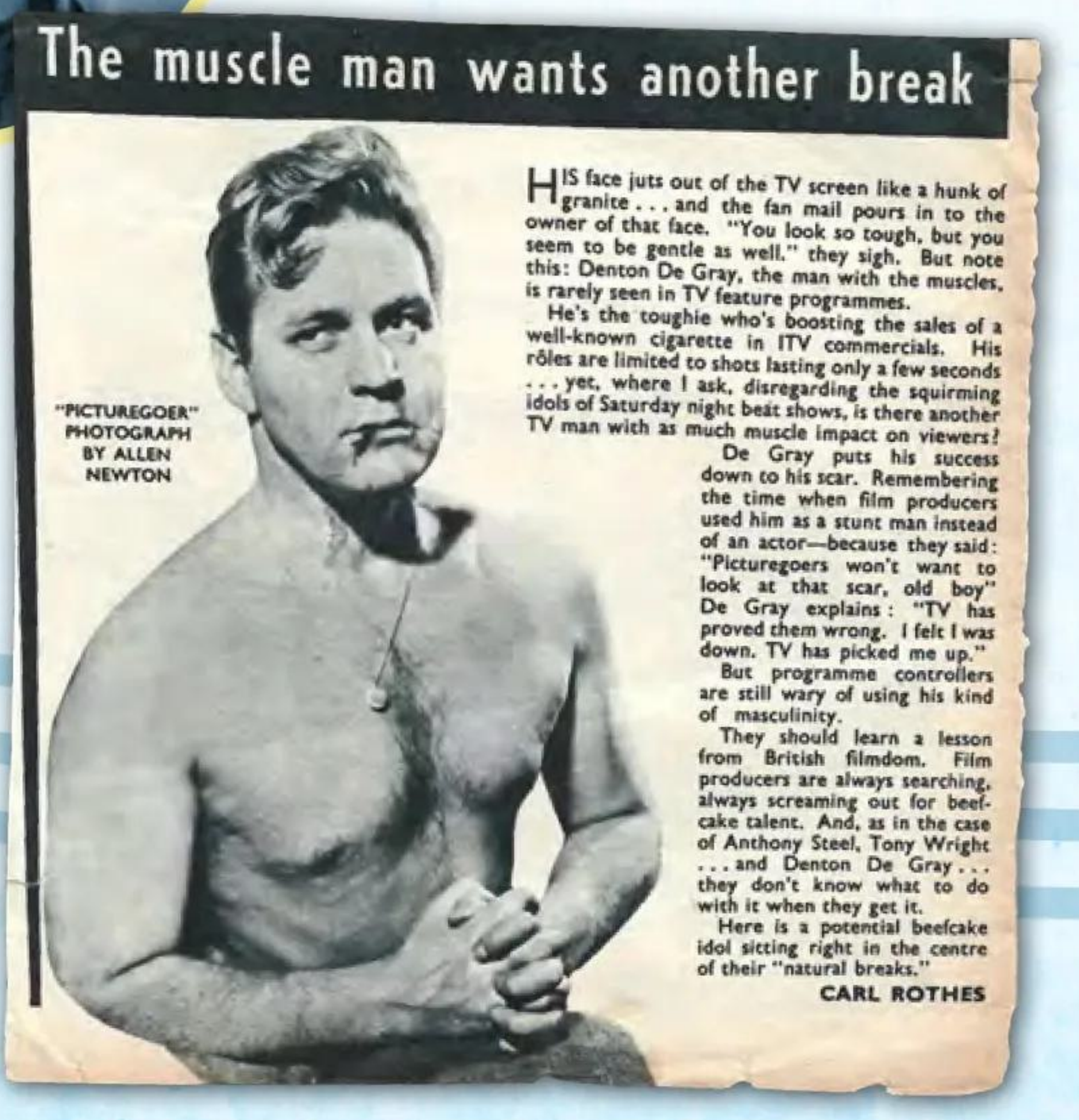
Today, just about anyone can apply to be a supporting artist, but in the 1960s it was more of a closed shop. You had to be a member of the actors' union, Equity. And to join Equity, you needed to have racked up several professional credits.

As a result, almost all the guards and townsfolk seen in the earliest *Doctor Who* serials worked in the entertainment industry. Some performed cabaret acts, danced on *Top of the Pops*, or modelled for national newspapers. Others were playwrights or stage managers. But most were actors, used to playing more prominent roles in repertory theatres. If they had a little time to spare between jobs, why not spend it in a television studio, prop laser-pistol in hand, patrolling the corridors of a spaceship? It paid the bills.

In the 1960s, most supporting artists came to *Doctor Who* through casting agencies, among them the David Agency, Associated Plays & Players, and World (Artistes) Promotions. One company was preeminent, however. Denton de Gray, which promoted itself as the "Employment Agency for persons in the Entertainment industry", had a hand in the vast majority of *Doctor Who* serials from the series' outset in 1963, right up to *Doctor Who and the Silurians* (1970). Their artists portrayed myriad monsters – from Menoptera to Rills, Chameleons to Cybermen. As the era's primary source of stunt performers, Denton de Gray also sent Peter Diamond, Pat Gorman and Derek Martin crashing into the world of *Doctor Who.*

In 1964, Denton de Gray provided the citizens of Millennius in *The Keys of Marinus*, along with freedom fighters and Robomen for *The Dalek Invasion of Earth*. In 1966 it was Parisians for *The Massacre of St Bartholomew's Eve*, plus dancers, soldiers and guards for *The War Machines*. In 1967 they supplied *The Abominable Snowmen*'s monks and lamas. The list goes on, with hundreds more characters you won't hear speaking and might not even recall seeing.

The agency was formed by Terence (Terry) Roy Denton de Gray. Born in 1924, Terry was a jack of all trades, working at one time or another as a film producer, escapologist, stuntman, stock-car racing driver, magician, furniture restorer and antiques dealer. In 1955 he joined the London-based Premiere Agency, plunging headfirst into the world of acting. The company cast him in several film and television productions, including the BBC's *Quatermass II* (1955), in which he played a technician.



The muscle man wants another break

"PICTUREGOER" PHOTOGRAPH BY ALLEN NEWTON

HIS face juts out of the TV screen like a hunk of granite . . . and the fan mail pours in to the owner of that face. "You look so tough, but you seem to be gentle as well." they sigh. But note this: Denton De Gray, the man with the muscles, is rarely seen in TV feature programmes.

He's the toughie who's boosting the sales of a well-known cigarette in ITV commercials. His rôles are limited to shots lasting only a few seconds . . . yet, where I ask, disregarding the squirming idols of Saturday night beat shows, is there another TV man with as much muscle impact on viewers!

De Gray puts his success down to his scar. Remembering the time when film producers used him as a stunt man instead of an actor—because they said: "Picturegoers won't want to look at that scar, old boy" De Gray explains: "TV has proved them wrong. I felt I was down. TV has picked me up."

But programme controllers are still wary of using his kind of masculinity.

They should learn a lesson from British filmdom. Film producers are always searching, always screaming out for beefcake talent. And, as in the case of Anthony Steel, Tony Wright . . . and Denton De Gray . . . they don't know what to do with it when they get it.

Here is a potential beefcake idol sitting right in the centre of their "natural breaks."

CARL ROTHES

APPLICANTS TO THE AGENCY WERE EXPECTED TO PAY FOR A SERIES OF HEADSHOTS, PLUS AN ANNUAL MEMBERSHIP FEE.

In 1957 Terry and his wife Joan joined the agency's staff. Then, on 20 April 1959, he wrote to the BBC's Artist Booking Department, informing them that he'd "broken away". "My wife and I have now decided to branch out on our own," he elaborated in a letter dated 3 June, adding that if it was "either new faces and/or experienced artists" the BBC was looking for, his own agency – Denton de Gray – would "be very pleased to assist you". Four days later, they were appointed to supply four extras for a production of *Julius Caesar*.

Terry's initial roster of clients included *Blue Peter* presenter Christopher Trace, who would later show viewers how to assemble a Dalek from egg boxes, and actress Angela Douglas – Doris Lethbridge-Stewart in *Battlefield* (1989). Joan left the company in the early 1960s, when she and Terry separated. In the coming years, the agency established itself as London's most prestigious, boasting an eclectic range of talent – dancers, models, hostesses, even animals. Denton de Gray became the market leader in supplying crowds for television dramas, corporate events and film premieres. By late 1966 they had 600 artists on their books and eight switchboards for use by artists and production companies.

Terry claimed the agency's success was down to his fastidiousness. "There are definite crowd types," he told the *Manchester Evening News* in November 1963. "They must be intelligent and reliable with nothing about them that obtrudes. You could not have a staggering beauty, for instance." But he did have his so-called "oddities". "There's my 83-year-old man with a beard, and my 17-stone woman, and my blokes who look as if they haven't eaten for days – they're good for war shots."

As one of the first people outside the BBC to work on *Doctor Who*, Terry booked a number of historically significant cast members. These included Leslie Bates, the very first actor to film a scene for the series. Bates' shadow loomed over a prehistoric landscape at the end of the first episode, *An Unearthly Child* (1963) – heralding the arrival of the series' first villain, caveman Kal, and providing the first cliffhanger threat.

Terry also cast Fred Rawlings as the policeman seen patrolling Totter's Lane in the original recording of the first instalment. But Rawlings was unable to reprise the role when the BBC demanded a re-recording – and so Terry secured another of his trusted artists. Thus Reg Cranfield earned the distinction of being the first person to be seen on screen in *Doctor Who*. Fred and Reg went on to play 'Passers-by' on the same street in *The Massacre of St Bartholomew's Eve*. For *The Reign of Terror* (1964), Terry provided Brian Proudfoot, who became, technically, the second actor to portray the Doctor when he doubled for William Hartnell in the programme's first location shoot. He was seen strolling down a poplar-lined lane, supposedly towards Paris – in reality, Denham in Buckinghamshire.

Denton de Gray's headquarters were established in London's Wardour Street in 1962. "Inside was an anteroom with a few chairs, always occupied by hopefuls, just waiting," recalls Emmett Hennessy, who was cast as a sailor in *The Highlanders* (1966-67). Like many of *Doctor Who*'s early supporting artists, Emmett played multiple parts. "There was an open hatch to another room, containing the young lady who would handle our cheque payments – minus commission – and she would be the one to call us if a job came up."→

Above left: Brian Proudfoot played the Doctor in the programme's first location shoot, for *The Reign of Terror* (1964).

Above, centre and right: Denton de Gray supplied Robomen for *The Dalek Invasion of Earth* (1964); plus soldiers for *The War Machines* (1966).

Left: Emmett Hennessy (third from left) was a 'Discotheque Customer' in *The War Machines*: "Nearly half the jobs Denton de Gray gave to young members involved dancing."

Above: de Gray clients Christopher Trace and Angela Douglas.

Below: In 1967, de Gray provided background Cybermen for *The Moonbase* (including later Sergeant Benton actor John Levene); airline passengers for *The Faceless Ones*; plus warriors and lamas for *The Abominable Snowmen*.

Above left: Extras played many of the bunker dwellers in *The Enemy of the World* (1967-68).

Above centre: de Gray client Bert Simms (1884-1972) was the cobweb-festooned newspaper seller in the first episode of *The Web of Fear* (1968).

Above right: Extras played the motionless 'dummies' in the Dulcian war museum in *The Dominators* (1968).

Right: Maureen Lane (beneath the light) was a 'Brassy Bar Girl' in *The Gunfighters* (1966).

Below: The Technix actors from *The Daleks' Master Plan* (1965-66) received press publicity – posing with series star William Hartnell.

→Emmett joined his older brothers at the agency in 1963, when he was a student at the Guildhall School of Music and Drama. He recalls being invited to Terry's office for an interview. "I told him my very limited résumé – a few exaggerations. Terry took an interest in a small part I had in a B movie called *The Long Shadow* [1962]. After that, I never saw him again. Nor did anyone else. He never emerged from the back office." Like many eager extras, Emmett enrolled with several agencies, each with its own networks and connections. But Denton de Gray was his top earner – and the one that got him cast in *Doctor Who*.

Joining an agency was a serious commitment. Applicants were expected to pay for a series of professional headshots, plus an annual membership fee equal to their first day's earnings. Some went for months between jobs, while others received work on a regular basis.

"Terry was quite a character, a big guy," remembers Maureen Lane, who in 1966 played a 'Brassy Bar Girl' in *The Gunfighters'* Last Chance Saloon. "He was known and respected. You were either in with him or you weren't. He ruled the whole system and got the majority of work." Denton de Gray cast Maureen in numerous television programmes, from *Compact* to *Softly Softly*. "We used to say the best place for an extra is back to camera, behind a pillar, reading a newspaper," she says. "You didn't really want to be seen, because that way you got more work."

Noticing that some directors insisted on personally auditioning supporting artists due to the poor service they'd received from other agencies, Terry wrote to the BBC's Head of Artist Bookings on 19 August 1966. He explained that, while he was sympathetic, his own business shouldn't suffer by association. "If I don't provide the right types I don't get the work, and why come to me in the first place if [the director] doesn't trust my judgment... When dealing with an established agency, could not directors leave something to the agent?"

In *Doctor Who*, however, this was rarely an issue. "I wouldn't have dreamt of auditioning an extra," says John Gorrie, director of 1964's *The Keys of Marinus*. "They just arrived." For John, Terry was "king" of the agents. "There may have been others," he says, "but he was the number one as far as we directors knew."

In the 1960s it was the production assistant's responsibility to book *Doctor Who*'s supporting artists. The series' budgets often had allowances for a considerable number. A whopping 80 men, women and

HAIR TODAY...

Seeking six bald men to play Technix in *The Daleks' Master Plan* (1965-66), production assistant Viktors Ritelis contacted four casting agencies. One, Denton de Gray, phoned actor Hugh Cecil but found he was away. Fortunately, his wife was on hand. The agency asked her to send a photo to director Douglas Camfield, and in the accompanying letter she confirmed that her husband was "completely bald".

Hugh got the job. The other Technix were provided by World (Artistes) Promotions.

The Technix were considered to be featured roles, so this was a rare instance where supporting artists were auditioned. After the auditions, an undisclosed crew member made some snap judgments. Although "intelligent", Dennis Tate was disadvantaged by his "mop of hair". Gary Peller was a "bit on the short side", and Cecil was "short and tubby".

Photographers were invited to capture the artists getting their hair cut, affording the story some newspaper publicity. And being paid twice their daily rate must have been some compensation "for the 'bald' situation", as Ritelis mused in a memo dated 9 November 1965.

MAJOR PLAYERS

Between 1962 and 1966, the so-called American Denton de Gray Majorettes were heralded by the agency as "the only authentic professional spectacular baton-twirling majorettes in Europe". Led by former Miss Côte d'Azur Lesley Hill (who had appeared as a Thal extra in the first Dalek story), the 14 dancers, showgirls and beauty queens entertained crowds at galas, fêtes and carnivals.

A strikingly similar band performs for members of the colony at the end of *The Macra Terror* (1967). Their inclusion may well have been prompted by the Majorettes' manager, Terry Denton de Gray, whose agency provided the serial's supporting artists – including the band members.

Lesley had moved on after being crowned Miss World 1965, so the band leader role was awarded to fellow Majorette Maureen Lane. "I was asked to show the others how to twirl a baton," she recalls. "It takes some practice; I don't think they did much. If they, or I, had messed up, it would have taken so much time to re-shoot. I did a bit of twirling and throwing, and it went well."

A WHOPPING 80 MEN, WOMEN AND CHILDREN PLAYED SLAVES, GLADIATORS AND 'RABBLE' IN *THE ROMANS*.

children – portraying slaves, gladiators and 'rabble', brought the streets and marketplaces to life in the 1965 serial *The Romans*.

On 17 June that year, Cordelia Cranshaw, PA to director Douglas Camfield, phoned Terry's secretary to request eight Saxon villagers for the fourth episode of *The Time Meddler*. Specifically, two boys aged between 16 and 20, and six men, two for each of three age groups: 20-30, 30-40 and 40-50. They were to be well-built, with "Nordic features", a "fresh complexion" and "blue/green/grey eyes". And they had to be able to run.

Following the brief, agencies of the period would send a selection of their artists' photos. On the back of each they'd note the person's age, height, build, any prominent facial features, and the types of roles they might be suited to play (soldiers, gangsters etc). They'd also list any special skills; perhaps they could physically contort, dance, fire a gun or play a musical instrument. A covering letter would set out the agency's own recommendations for the roles.

"As always there were a million things to do," recalls Michael Briant, PA on *The Power of the Daleks* (1966). "I think most of us would form a relationship with one or two agencies who felt reliable and understood the requirements. There's a difference between the population of a back-street East End pub and a costume ball in a stately home. New faces and 'types' were attractive. We didn't want a face in a pub on *Z Cars*, then moments later in a street on *Some Mothers Do 'Ave 'Em*." (Leonard Kingston, a 'Militiaman' in Episode 4 of the 1966 story *The Smugglers*, broke ranks by popping up in an episode of *Dixon of Dock Green* broadcast immediately afterwards.)

Taking into account the agency's suggestions, the PA relayed their desired cast members to the Artist Booking Department, whose secretary phoned the agency to determine their availability. "This is where the relationship with the agency was important," says Michael. "A few of the selected artists would have become unavailable, so the agency would offer an alternative. That worked for me!"

The Time Meddler's Saxon villagers included Donald Simons, previously a soldier in *The Reign of Terror*, together with Ken McGarvie, previously a Slave Menoptera in *The Web Planet* (1965), and Derek Chafer, making the first of almost two dozen *Doctor Who* appearances. A week after Cordelia Cranshaw's briefing, Donald, Ken and Derek were contracted by the BBC, becoming one of the last elements of the production to be put in place.

The agency's work was done. For the supporting artists, however, it was far from being over... **DWM**

Next issue: The supporting artists head to the studio, and Terry's parents join the cast of *Doctor Who*.

Above left: Galley slaves in *The Romans* (1965).

Above right: Maureen Lane mustered the majorettes in *The Macra Terror* (1967).

Left inset: Well-built, Nordic-looking actors were needed to play the Saxon villagers seen in the background of *The Time Meddler* (1965).

Below: Denton de Gray supplied the non-speaking Gonds in *The Krotons* (1969); plus hordes of Romans and various American Civil War soldiers for *The War Games* (1969).

The Diary of THE MEEP

Miriam Margolyes' lodger – and **DWM** journalist – **Emily Cook** documents the actress's time on *Doctor Who*.

Saturday 18 September 2022

Miriam has lunch with David and Georgia Tennant ▶. "You've never done a *Doctor Who* have you, Miriam?" asks David.

Wednesday 12 October 2022

Andy Pryor emails to offer Miriam a part in *Doctor Who* – there's a role he thinks she may find quite fun. Would she entertain the idea and have time for it? Miriam replies: she aches to do it but she's very busy – she's filming a Dickens documentary next week then she's leaving the country – it's impossible. I email Miriam: "Surely it's not impossible? It just has to be soon. This is too good to miss!" Several emails later…

Thursday 13 October 2022

Russell T Davies FaceTimes while I'm preparing Miriam's homecoming meal of spaghetti bolognaise. (Miriam is returning to London from the US, where she's been filming with Alan Cumming ▼.) "We want Miriam to voice the Meep," says Russell. "Can you help? Andy Pryor is going to call with more details." Andy Pryor calls: "We only need Miriam for one day. We'll send you the episode for her to watch." She's recording in four days' time.

Friday 14 October 2022

Russell sends a CG image of the Meep for Miriam to see. "Is that what I look like?" gasps Miriam. "Isn't that incredible?!" Andy sends a secret screener link for *The Star Beast*. Miriam is jet-lagged so we postpone watching till tomorrow morning.

Saturday 15 October 2022

7.30am

Miriam is en route to the BBC to pay tribute to Robbie Coltrane on Radio 4's *Today* programme. We plan to have breakfast and watch *The Star Beast* when she's back.

8.25am

Sitting in the chair [newly appointed Chancellor of the Exchequer] Jeremy Hunt has just sat in, Miriam swears live on air ↗.

9.45am

Miriam returns from the BBC. We have scrambled eggs on toast and watch *The Star Beast.* "I don't understand what's happening," says Miriam, "but gosh David and Catherine are good, aren't they?" Miriam loves the Meep.

Sunday 16 October 2022

Russell asks me to keep notes for a **DWM** article. *The Diary of the Meep* – I'm already on the case! Miriam does some Meep prep. She goes through her lines and nails it immediately.

BANG
Post Production

Monday 17 October 2022

Recording day.

9am

Driver Steve picks Miriam up from home.

Steve: "We're going to be seeing quite a lot of each other."

Miriam: "Why? Are you going to strip?"

Steve: "Driving everyone down to Cardiff again for *Doctor Who*, aren't I?"

Miriam: "Oh, I'm only in one episode, I'm just recording for one day."

Miriam gets in the car and we're off. A few moments later:

Miriam: "Can we turn the music off? I only like silence and the sound of my own voice."

10am

We arrive at Bang Post Production in Soho ⑦. Phil Collinson, who's directing, greets Miriam and shows her into the green room, where Miriam proceeds to eat a whole tub of mini chocolate-cornflake bites. ("Mmm, devilish!")

10.10am

Miriam is shown into her recording booth. There's a high stool for her to sit on. She takes one disapproving look at it: "F#@% off! I'm not getting on that."

A new chair is acquired and a camera is set up to capture Miriam's facial performance. Meanwhile, Miriam records a video message for David Tennant, in the voice of the Meep: "Hello David. Why have you got me into this mess? Thank you very much. Lots of love. From Meeeeeep-iriam Margolyes."

We're ready to record the Meep's first line.

"Hold on," says Miriam. "I'm just going to fart."

Good luck studio!

10.20am

"Shall we jump in with *Meep meep*?" says Phil. Joining Phil in the control room is Bang's in-house ADR recordist Rob Searl and Tom Igglesden from Untold Studios, who's doing post-production work on this episode.

Miriam: "I'll do three *Meep meeps* on the trot..."

Meep Voice: *"Meep meep. Meep meep. Meep meep."*

Phil: "I quite like that slightly hesitant third one. Do you like that, Miriam?"

Miriam: "I think I should make it a bit more scared."

More *Meep meeps*.

Miriam: "I gave you four there."

Phil: "We're getting our money's worth. The fourth, that's the one."

10.40pm

I send Miriam's video message to David: "Look who's the Meep?!"

David replies: "Well OF COURSE she is. Haha. Brilliant."

10.45am

Meep Voice: *"I* am the Meep. I *am* the Meep. I am the *Meep."*

Phil: "Number three is lovely, if it fits."

Rob: "I think we can tighten it up, it's just that little 'p' at the end..."

Miriam: "But the 'p' is quite important. I think that you can make that work, frankly, a man of your experience."

Rob laughs.

Phil: "Very good, ploughing on."

11.05am

Meep Voice: "I made some little friends."

Phil: "There's a bit more childishness coming in now, it's quite naive..."

Miriam: "I think it's *faux* naive. Maybe I can make more of the faux than the naive."

Meep Voice: "Please be my friend. Why won't you speak to the little Meep? Be my friend. Be my friend!"

Playback.

Miriam: "I like that, there's a slight hint of the Meep's other side."

Phil: "Yeah, be my friend or I'll shoot you."

Miriam: "Cunning little *#@%."

Bleep the Meep!

11.25am

Visual effects producer Will Cohen arrives.

Miriam watches and laughs as Donna meets the Meep: "What the *hell*?!"

Phil: "It's a big reaction from the Meep when it gets an eye poked."

Meep Voice: *"Whaaaaaaaa!"*

11.40am

Sylvia (on screen): "Tuna madras."

Meep voice: *"Meep meep."*

Will: "Has anyone ever actually had tuna madras? I can't imagine what it's like..."

Phil: "Only Russell T Davies."

Miriam: "It must be something they have in Cardiff."

Phil: "He's from Swansea."

11.50am

Miriam: "I can't make head nor tail of what's happening here."

Phil: "The big, tall, lizard-y things have come to get you. The evil *Wrarth* Warriors."

Miriam: "Those f#@%ing Wrarth Warriors. It's hard to say! *Wrarth*."

Phil: "Get the writer on the phone."

Meep Voice: "The Wrarth Warriors. They cultivate Meepkind for our beautiful fur. But then. The galaxy said, 'No more fur, it's wrong.' So the Wrarth Warriors slaughtered their livestock."

Miriam: "That was right! Did you get that?"

Rob: "Of course I've got it, Miriam."

Miriam: "Oh, I love ya."

12.25pm

Meep Voice: *"Aiiieeeeeeeeeeeee!"*

Phil: "The *aieeee* is a bit of a: 'Geronimo! Here we go!'"

Meep Voice: *"Aieeeeeeee!"*

Miriam: "I'll be glad when all these f#@%ers are over."

Meep Voice: *"Aieeeeee!"*

12.55pm

Phil: "The Doctor's brought your enemies into the room now and you're going to have to confront them. I think we should have a bit of lunch here. There's a big scene coming up."

1pm

Phil: "You're amazing, Miriam. I hope it's not too arduous."

Miriam: "No, it's fun! But I'm quite hungry now."

Miriam's food arrives: miso soup and salmon nigiri.

Miriam: "I like that Itsu place. But I noticed we drove past Tongue & Brisket this morning. That's my favourite. Thing is, their salt beef sandwiches are too heavy in the middle of the day, but we should get some on the way back for dinner."

Pleasantly full of soup and sushi, Miriam has a nap. →

Photo © Emily Cook

→1.55pm

Post-lunch, Miriam is already putting in her dinner order: "Can you ask Emily if she wouldn't mind ringing Tongue & Brisket and ordering a Reuben sandwich ▲ and some chicken soup? They do takeaway tubs of soup with matzo balls and noodles. And tell them that we'll pick it up between four and five."

2.05pm

Phil: "Different atmosphere this afternoon. Here's the change now, to evil Meep."
Miriam: "Oh, how gorgeous. This is so much closer to me. I'm looking forward to this."
Meep Voice: "And here they come! My Soldiers of the Psychedelic Sun."
Phil: "Just do what you want with this Miriam."
Meep Voice: "Oh to hell with this. Exhibit C!"
Phil: "Can we try one more? With more venom and menace?"
Miriam: "Venom and Menace: that well known solicitors. Here we go…"
Meep Voice: "*Oh to HELL with this. EXHIBIT C!*"
Phil: "How do you feel about that, Miriam?"
Miriam: "Proud."

2.35pm

Phil: "Relish this next one, it's a fun line."
Meep Voice: "No stun guns for me! Just die! HAHA!"

Everyone laughs as Miriam continues to cackle away in character.
Phil: "You're enjoying yourself too much now."
Miriam: "I am." She grins wickedly.

3.10pm

Meep Voice: "Hail to the Beep of all the Beeps."
Phil: "Beep of all the *Meeps*."
Miriam: "The Bo Peep of the Sheep of the Beeps of the Meeps."

3.20pm

Miriam: "This Meep looks different."
Phil: "We haven't fixed the CG here yet. It's not going to look bald when it's finished."

This is where capturing Miriam's facial performance comes in handy. "We're in the process of creating a completely computer-generated version of the Meep," explains Tom. "When the Meep is calm and sedate the performance is much easier to capture using a practical costume, so we used that for those early shots. But when the Meep gets more expressive – wrinkling brows and evil mouth sneers, that sort of stuff – it's hard to get a practical costume to do that. The animation team will go through Miriam's ADR recording and pick out cues to capture as much of Miriam's performance in our CG Meep as possible."

3.30pm

Meep Voice: "*Nooooooooooo!*"
Rob: "You nearly blew me ears off, Miriam."
Miriam (croaking): "I need to suck something… as the actress said to the bishop."

Miriam is supplied with a Werther's.

3.40pm

Phil: "We're on the last page. The home straight."
Miriam: "I don't know what this line is: *Gashem-sashem-rashem-dashem…*"
Phil: "There used to be a Hanna-Barbera cartoon called *Dick Dastardly and Muttley*. Muttley was a little dog and whenever his plans went wrong, you'd hear him go '*Gashem-sashem-rashem-dashem*' – growing in frustration. So that's what we're after."
Meep Voice: "Graaah gashem-sashem-rashem-dashem."
Phil: "Ha! That's perfect."

3.50pm

Phil: "Shall we do the screaming now?"
Miriam: "This has to be the last bit, because I won't have any voice left after this."
Rob: "Yes, this is the last cue. Here it comes…"
Meep Voice: "*AHHHHHHHHHHHHHH!*"
Phil: "I think we're done."
Rob: "Well done everyone."
Phil: "That's a wrap! Right on time. Thank you so much, Miriam. That was brilliant."
Miriam: "Thank you very much for having me."
Phil: "We are absolutely over the moon. What an expert you are."
Miriam: "Well, you know, I've honestly been doing it all my working life."

4.05pm

We take photos for **DWM** and the *Doctor Who: Unleashed* team capture behind-the-scenes footage of Miriam. Miriam's car is waiting outside.
Miriam: "Cheerio chaps. We must go and get our sandwich."
Emily: "We've got to be quick, Tongue & Brisket shuts at half past four."
Miriam: "Oh, come on then!"

4.20pm

Driver Steve opens the car door for Miriam.
Steve: "How are we?"
Miriam: "Tired. Can we go via Wardour Street? We need to pick up a sandwich."
Emily: "They shut in ten minutes. Put your foot down, Steve!"

4.30pm

We make it to Tongue & Brisket just in the nick of time ▼.

4.45pm

Miriam falls asleep in the car.

Later that evening…

After dinner and another nap, I interview Miriam for **DWM** (see issue 596). Miriam reflects on the day: "Do you think fans will like it?" I think they'll love it.

Meep meep! **DWM**

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We continue our listing of the regular series from #151 to #215 followed by the previously unreleased #216 to #227, plus the box sets which accompanied the collection.

187
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Donna makes a royal acquaintance!

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POLICE TELEPHONE
AAAH!
NEEEIIGGHH
TAKE MY HAND!
MY LADY, THE FIELD OF BATTLE IS NO PLACE FOR YOU!
HUH, I'VE ELBOWED MY WAY TO THE FRONT AT TAKE THAT. TRUST ME, THIS IS NOTHING!
SHFF
SHFF
WATCH OUT!
YOU WANT TO BE CAREFUL, MATE, THOSE ARROWS COULD HAVE YOUR EYE OU...
Oh no.
DONNA, MAY I INTRODUCE HAROLD -- SON OF GODWIN, EARL OF ESSEX, AND RIGHTFUL HEIR TO THE ENGLISH CROWN?
WHOOPS, AND I JUST TOLD HIM T —
SHFF
SHFF
SHFF
WATCH IT!!
NOW YOU'VE DONE IT!
WELL, WE ARE IN A WAR ZONE. SHALL WE GET OUT OF HERE, PRONTO?!
POLICE BOX
WILL I SEE YOU AFTER THE BATTLE?
DOUBT IT, TO BE HONEST...
NO, I DIDN'T MEAN THAT! I MEANT... THAT MOUSTACHE DOES YOU NO FAVOURS.
VWORP! VWORP!
MY LADY!!!
HISTORY'S FINE. THE INTERNET SAYS THE EYE THING MIGHT BE RUBBISH. HAROLD COULD BE THE NEXT GUY ALONG THE TAPESTRY, GETTING RUN OVER BY A HORSE.
AND WHAT DOES IT SAY ABOUT THE MISSING PANELS?
"BLAH BLAH... LAST FEW FEET OF THE TAPESTRY ARE LOST... MISSING AREA DEPICTED WILLIAM'S CORONATION..."
CAPSVLA CÆRULEA EVANVIT
"IT DIDN'T THOUGH. BUT I TORE THE END OFF WHEN I SAW IT IN 1111."
ERR, YOU SAID YOU DEALT WITH THE SQUID SQUAD TOO...
I DID!
YOU WERE WRONG!

The story continues on page 58!

MY OLD SOLDIER

MORE SHOPS UPSTAIRS
PUBLIC CALL BOX

In his last-ever interview, on the *Doctor Who* set in Camden Town, **Bernard Cribbins** talks to **Benjamin Cook** about the Doctor's "faithful old big brother", the magnificent Wilfred Mott.

It's a crisp Monday morning in Camden Market, and all is OK with the world. Because it's 16 May 2022 and, just for one day, Bernard Cribbins is back on *Doctor Who*. "Wilfred Mott! Now I feel better," declares the Doctor, stepping out of the blue police box parked up on the cobbles. "Now nothing is wrong. Nothing in the whole wide world. Hello, my old soldier." A pause. "Shall I give you a hug," asks David Tennant, "before I say, 'Hello, my old soldier'?"

"Yeah, why not," replies Bernard, sat in his wheelchair, centre stage, framed against the iconic TARDIS. "Give us a cuddle!" Clad in Wilf's cozy brown coat and flat cap, Bernard is rehearsing the final, climactic scene of *Wild Blue Yonder*, the second of *Doctor Who*'s three 60th Anniversary Specials, alongside David Tennant and Catherine Tate.

None of them knows it, but this will be Bernard's last working day in a TV, film and theatre career that spans almost 80 years (he started work aged 14, at Oldham Rep in January 1943). It'll also be Wilf's final bow. "I never thought I'd see you again," he tells the Doctor, welling up. "After all these years. Oh, Doctor, that lovely face."

A chuckle. "It's like springtime... Is it David's face I'm looking at?" queries Bernard.

"Yes, you haven't seen him in years," the director, Tom Kingsley, jumps in, "and you could not be happier. You're playing it just right, Bernard."

"Well," says Bernard, "no acting required." He's genuinely delighted to be reunited with his *Doctor Who* co-stars, for the first time, on screen, in 13 years. "And that is just materialising, is it? – that thing?" he asks of the TARDIS. "Wilf's been here, waiting?"

"That's right," says Tom.

Despite the weight of the scene – a plane is about to crash over Camden Market – Bernard, 93, is in high spirits. As he's assisted onto the set in his wheelchair, he raises his arms and cries: "Onwards!" Afterwards, he jokes: "I feel like I'm in *Ben-Hur*," recalling the dramatic chariot race scene.

Bernard's *Wild Blue Yonder* cameo isn't without its drama either. "The plane crashes over there, so you'll hear the jet engine," explains Tom, talking them through the moment. "You follow it with your eyes. *Kaboom!* And that's the end of the episode. It's terrific." Cliffhanger howl, and out.

"What do you say, darling?" Bernard asks Catherine. "Before the plane?"

"I say, 'What is it? What's happening?' Then you go, 'The whole world's coming to an end!'"

"Gotcha," says Bernard. "It's high drama!"

As 'gramps' to the Doctor's companion, Donna, and once a fully-fledged companion himself, Wilf accompanied David's Tenth Doctor to the end. So of *course* he's waited for Donna and the (Fourteenth) Doctor to return from the edge of the universe. While back home the planet descends into chaos (find out why next week – in Special 3, *The Giggle*), reliable, resolute, old faithful Wilf is defending the Earth once again.

"If I push you [in the wheelchair] a little quicker, there's no danger of you falling out?" asks David, for the shot where the plane flies overhead, so close, plunging down towards them.

"I'll cling on," says Bernard. "I'm made of stern stuff."

Later, after several takes of the Doctor, Donna and Wilf hugging in the shadow of the TARDIS as the world explodes around them, Tom calls "Cut!" and says, "That was lovely," and Bernard pipes up, with a cheeky smile: "Who was best? Catherine? Yeah." The crew laughs.

"Perfect!" says Tom, after another take.

"Perfect?" replies Bernard. "I'll have that. Oh yes."

> "I'M DOING THIS FOR RUSSELL... AND BECAUSE IT'S NICE TO SEE DAVID AND CATHERINE AGAIN."

During a respite in filming, thanks to a freak shower ("It's always problematical stepping outside," notes Bernard. "It's either too sunny, too blowy, or too wet. I'm sure the cameraman must be going mad"), I say hello to the man of the hour. He's sheltering inside a clothes store called Modfather, sat comfortably with a blanket on his lap.

I write for **Doctor Who Magazine**, I remind him. "Oh, I'm sorry to hear that," he says.

While it chucks it down outside, would Bernard be up for a chat, I ask? Happily, he says yes. What persuaded him to come "out of retirement", as Russell T Davies, *Doctor Who's* showrunner, put it at the readthrough back in May, and make a return to *Doctor Who*?

"I'm not retired at all," Bernard clarifies. "I haven't retired. No, retirement's a dirty word. I've just been more selective in what I've done. I'm doing this for Russell" – who is also Wilf's creator and the writer of *Wild Blue Yonder* – "and because it's nice to see David and Catherine again. And it's work. Actors work. I've worked since I was a girl of 14," he deadpans. "If the job is offered and you like it, you're very fortunate, so one does it. 'Absolutely!' I said, 'Let's go to work.'"

Wilf is, quite reasonably, adored by viewers, who remember him from *Doctor Who's* 2008 series. "You've seen Wilf before, have you?" asks the actor, eyes glinting. "Did I play him well?"

Bernard, you were fantastic.

"Well," he says, looking chuffed, "I like that. 'Fantastic.' Write that down. Ten years ago, though? Has it really been that long? Wow."

Even longer. Bernard last played Wilf in *The End of Time*, on New Year's Day 2010, as the old soldier bid a tearful farewell to the Doctor in scenes watched by over 12 million people on TV, then turned into one of the internet's most celebrated GIFs. "I don't think I know what a – a GIF is?" admits Bernard. "But 'fantastic', 'celebrated', keep these coming. Put those in the magazine."

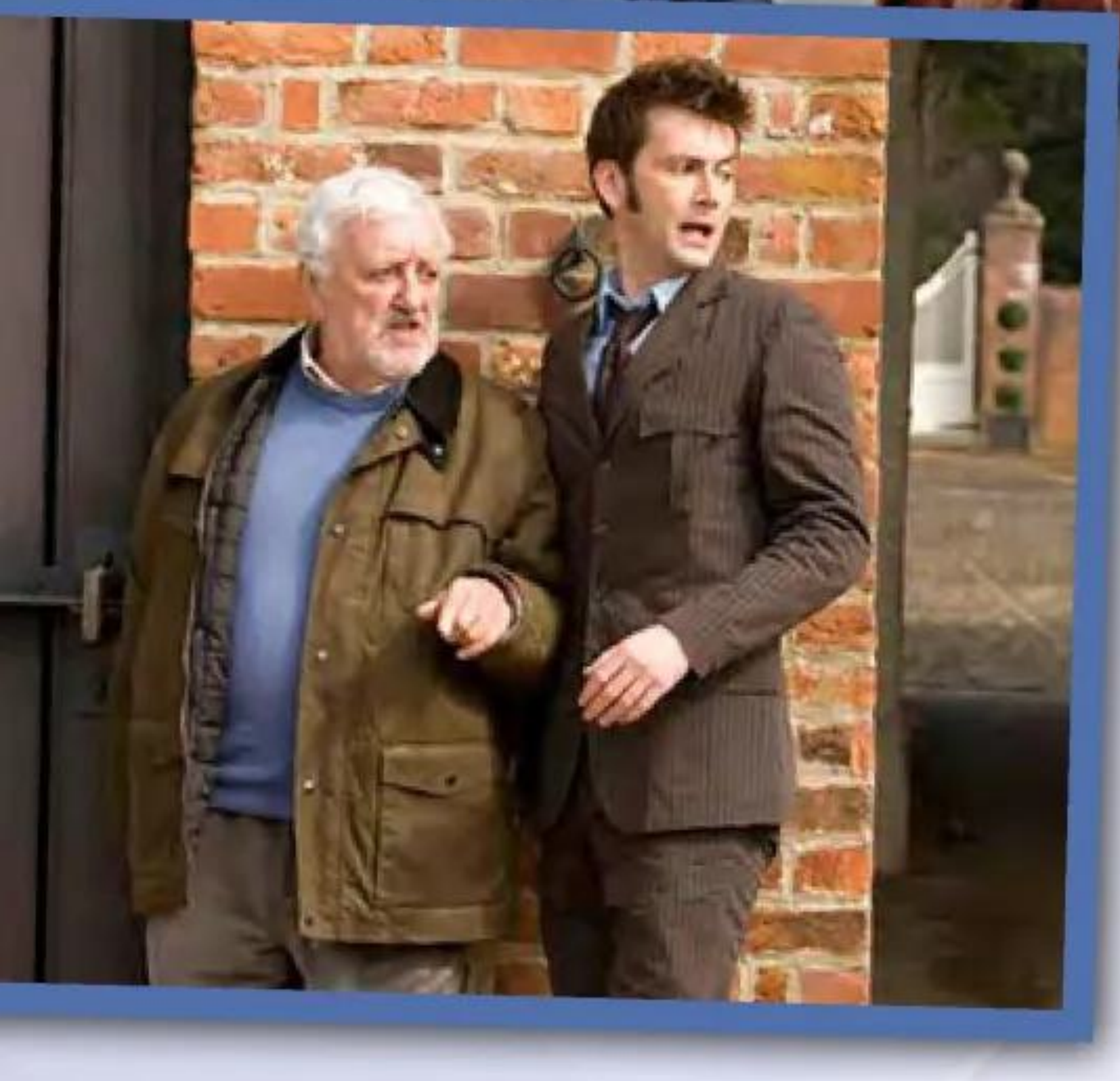
When kids see Bernard in the street, or when middle-aged kids do ("Yes, some of those kids are old people now," he smiles), what do they say to him? He chuckles. "They usually go, 'Aren't you, um...? Weren't you...?' They point and look sort of puzzled, and I don't mind. No, it's very pleasing. I call it long-range applause – because on TV, there's no actual applause. Having worked in the theatre for 300 years, that applause at the end or halfway through a song is a wonderful thing. It's only a pity that you get to a point in the TV show that would've brought applause and you've just got to sail through it in silence."

One such moment will be this final scene of *Wild Blue Yonder*. The return of Wilf. The man who waited. "Honestly, that scene is tremendous," Russell tells me afterwards. "Bernard steals it off David and Catherine. And they let him!" →

Opposite page: Reunited one last time. Bernard with David Tennant and Catherine Tate, on location in Camden.

Below from top: Bernard in 1960, on stage in *Another Thing*; reading *The Wind in the Willows* on *Jackanory* in 1982; as Wilf in 2007 Christmas Special *The Voyage of the Damned*; in CBeebies' *Old Jack's Boat*, 2013.

WIND
THE
LLOWS



Above top: Bernard as Tom Campbell, with Peter Cushing as Dr Who in *Daleks' Invasion Earth 2150 AD.*

Above: Bernard and David in 2009-10 *Doctor Who* serial *The End of Time.*

Below: The man who waited. Bernard as Wilf in *Wild Blue Yonder.*

→ So if you forgot to applaud when the scene aired on TV – maybe you were busy sobbing – it isn't too late. "Not that one is doing it for applause," Bernard makes clear, "but sometimes you're very fortunate and the writer has given you an absolute ace to play. That's the important thing, the writer, and Russell is a treasure. He knows what's what. He's economical in his writing. You don't feel you want to say, *Can I alter this bit?* or whatever, which does happen [with some other writers]. He's a good man to work for. He is a very good writer, and a very good man."

Can we talk about Bernard's own status as a national treasure? Am I allowed to call him that? "As long as you give me the money, it'll be fine," he says, impishly. I'll slip him a tenner later. "Hah! Uh, I don't know, I think it's wildly overdone, that 'national treasure' bit. If you survive for a long, long time, I think that is more than halfway to being a national treasure."

May I mention his age in the article? "Yes, of course. I'm 93." Then it's my duty as a journalist to ask *that* question: what's the secret to his magnificent age? "Good parentage, God bless them. Yeah, and what's in the book when you're born, you know. Thankfully it wasn't, 'You will do 75 years, and then fall off a tram.'"

I first met Bernard in July 2007, at two in the morning on the set of *Doctor Who.* How does he keep his energy up during night shoots, I asked him? "Drugs," he replied. "A lot of drugs." His drug of choice, he clarified, was chocolate biscuits. And tea.

Actually, that's not *quite* true: I'd met Bernard once before, when I was 11 years old. I asked him for his autograph outside Richmond Theatre, where he was appearing as Sarah the Cook in *Dick Whittington* opposite Kate O'Mara. (That's not quite true either. I was too shy to ask, so my mum asked him for me. Bernard, ever the gent, kindly obliged.) He was as lovely to 11-year-old me as he was to twentysomething me in 2007, as he is to me today.

"And I never got the money," he now teases, when I thank him.

I saw Bernard in panto one other time too, I tell him. He was Widow Twanky in *Aladdin*, opposite Bonnie Langford. "Did you clap?" he asks. Of course! "You see, that immediate reaction is what actors want. You come on, make a point, and know immediately if it worked. In a split second." Is that why theatre remains his greatest love? "Lots and lots of things I've done I'm very fond of, really, but yes, I think theatre's the one. I like doing theatre. Or I *did* like doing it. I'm too old now."

Looking back over his extraordinary career – which includes two stints on *Doctor Who* 40 years apart (before Wilf, Bernard played policeman Tom Campbell in *Daleks' Invasion Earth 2150 AD*, opposite Peter Cushing's Dr Who, in 1966) – is there one role that means the most to him? A part, above any other, that he'd like to be remembered for? "It's impossible to answer that, because you change as you're going along – as a person, as a personality," he says. "I'm a different man now to 20, 40, 60 years ago. But *this* show means a huge amount. And *Jackanory*," he says – Bernard made a record-breaking 114 appearances on the BBC children's series.

When he became a *Doctor Who* regular in 2008, I was lucky enough to interview Bernard a few times. He's always a dream interviewee. He's met *everyone*. He'll tell you stories of working with Hitchcock ("We used to swap limericks"), the Beatles ("Paul McCartney saved my career"), Peter Sellers ("I worked with him before he went totally ballistic")... and, of course, the *Doctor Who* team. "Over my long career, I've never worked with a better crew, anywhere," he told me in 2009. "I couldn't be happier. People say to me, 'Weren't you in *Doctor Who*?' And I say, with some pride, 'Yes, I was!'" And of Wilf, he said: "He's a gutsy old bugger. And he absolutely adores the Doctor. He loves him deeply."

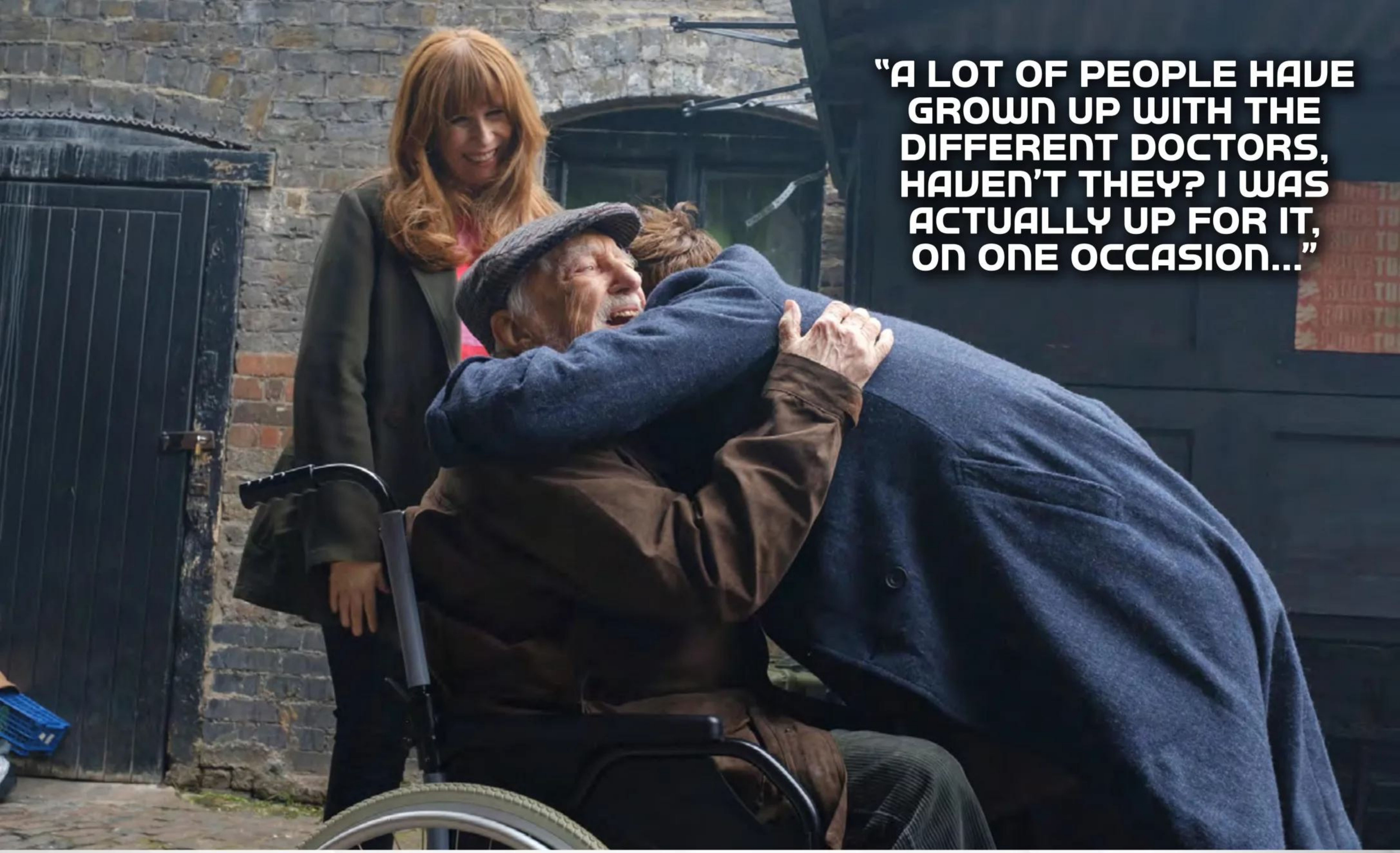
Today in Camden Market, I ask Bernard what he loves most about Wilf? There's a deep, thoughtful "Well," then a pause. "He's there when people need him," says Bernard. "He shows up. That's the greatest quality. He's there. He does the job. He's a faithful old big brother. He's such a nice old man."

On 27 July 2022, ten weeks after our interview, Bernard passed away. When the news broke, tributes from his *Doctor Who* family poured in. "Being horrible to Wilf was one of the most difficult things I've ever had to do as an actor," wrote John Simm, who played the Master in *The End of Time*. "Wiping out a tenth of the population? Didn't bat an eyelid. But to be mean to Bernard Cribbins... a challenge! He'd look at me after a take and with that lovely twinkle in his eyes would say 'ooh you 'orrible sod!'"

Speaking to ITV News, David Tennant said of Bernard, "He was lovely, I mean, he was genuinely lovely. He had a warmth about him and a twinkle about him." Bernard meant so much to David and his wife, Georgia, that their ten-year-old, Wilfred, is named after his *Doctor Who* character, while their four-year-old is called Birdie, a nod to the 1959 song *Where's the Birdie?*, which Bernard performed with Tommy Steele and Sid James.

"There aren't many people in this world who inspire you to name multiple kids after them," Georgia posted on Instagram. "That's how magic Bernard was."

"I adored Bernard," Jacqueline King, who plays Wilf's daughter, Sylvia, tells me today. "At any event, be it a trip to the theatre – with Gill [Bernard's wife of 66 years, who died in 2021], of course – or a preview of an episode, or when he was receiving his British Academy Children's Award, he was always introducing me to the many people he knew, making sure I was included. Even though I knew they only wanted to talk to him.



> “A LOT OF PEOPLE HAVE GROWN UP WITH THE DIFFERENT DOCTORS, HAVEN’T THEY? I WAS ACTUALLY UP FOR IT, ON ONE OCCASION...”

Above: The Doctor and Wilf share a hug in *Wild Blue Yonder.* “After all these years. Oh, Doctor!”

Below: Wilf salutes the Doctor in *The End of Time*.

“I was pinching myself at the readthrough [for the 60th Anniversary Specials, on 3 May 2022] because Bernard was back with us on *Doctor Who*. I wish he’d been able to do more” – Wilf was supposed to be in *The Giggle*, but when Bernard fell ill and it became clear that he could no longer participate, his scripted scenes were cut or rewritten – “but to have him back with us, even for one day, was glorious.”

What did working with Bernard on *Wild Blue Yonder* mean to his on-screen granddaughter? “Ahhh. Well. Everything,” says Catherine, spilling the tea (not again!) on her gramps. “It meant everything, because he’s such a beloved character, and *I* love him too. As you’ve seen, Bernard just came alive on camera. That character was just” – a click of her fingers – “immediately there again. So I was really delighted. We all were. And he was so funny that day. Oh my goodness, 93 and so sharp! Amazing. And here’s another thing I didn’t know: he was a companion as well.”

Well. Yes. “I didn’t know that,” she reiterates.

Catherine, *you* were a companion too, you know? “Yes, apparently so,” she says. “That’s what people tell me. So if Bernard was, and so am I, then I’m in illustrious company. That wonderful man.”

On set in Camden, it’s still raining, so Bernard and I are still nattering. He’s looking forward to watching these 60th Anniversary Specials on TV, he tells me. “I watch everything I do,” he says, adding with typical humility: “to find out what I’ve done wrong.” Is he critical of his own performances? “A lot of the time, yes. Except now and then. Occasionally one enjoys bits. But mostly you think, *I could’ve done that better* or *why did I –? Oh dear*. But actors are like that. Never happy. They’re a funny lot. You’ve gotta watch ’em.

“But in this case you’ve got Catherine and David – the best in the biz. So people will watch. As long as it’s on at a convenient time. Because a lot of people have grown up with the different Doctors, haven’t they? I was actually up for it, on one occasion. I can’t remember which one it was. It might have been Tom Baker...”

He’s right. In 1974, when Jon Pertwee was leaving the role and producer Barry Letts was searching for a replacement, Bernard was called in. “I know there were about five or six different people who went up and... not auditioned, but just chatted with the producer. Yes, it was Tom [who got the part], who was very good and a bit different from the others, because he had a bit of roughness about him – a physicality.”

What other qualities does Bernard think make a good Doctor? Why is, let’s say, David Tennant a great bit of casting? “He learns the lines, he says ’em proper, and he looks good, and he’s a good actor,” says Bernard. “He has a warmth and an edge. You’ve got to have somebody who can command a bit of respect.”

Well, David and Catherine are both full of respect for Bernard. They’re thrilled to be working with him again, I tell him. “I don’t believe a word of it,” he says, but he’s grinning. “I just love doing it. And I love them. You know, I’ve been with actors all my life, and I’m still doing it.”

We mentioned the dreaded r-word earlier – retirement – and Bernard scoffed at the idea. So he must still get a buzz from being on set? The smell of the greasepaint, the (belated) roar of the crowd? “Not so much *on* set, there’s too much going on,” he admits, “but I do building up to it: at home, trying to get to sleep the night before, that’s exciting.

“I just hope that I can keep going. If I’m able to do it, and do it properly, then I will. I have turned things down because they’re too far away or they’re too energetic or whatever. But I knew this would be fine because I’ve worked on *Who* before. I know it’s a good show to be in, and I’m in safe hands.”

It’s stopped raining. The sun is breaking through the clouds. Bernard is being called back to set. That’s it. Thank you so much for speaking to me, I say. “Pleasure. I hope you’ve got a few bits,” he replies, as David takes control of his co-star’s wheelchair, gently guiding him onto the cobbles.

Bernard bids farewell with a “Thank you, all the best, cheers, bye,” as he ventures back before the cameras, the TARDIS, and the adoring gaze of the *Doctor Who* cast and crew, for one last time. **DWM**

A sticky situation! David Tennant and Catherine Tate get to grips with the strange world of *Wild Blue Yonder*.

FURTHER THAN WE'VE EVER GONE BEFORE

What could be better than a Doctor-Donna two-hander? A Doctor-Donna two-hander with two Doctors, two Donnas, and very big hands, of course. **Emily Cook** goes behind the scenes to discover the visual trickery of *Wild Blue Yonder*.

"Russell always talked about wanting to do a two-hander," says David Tennant. "So we knew it was probably coming, but until you get the script you don't really know what's in his head. There was this, and another script which didn't materialise, which is still in his head."

"And we won't say what the other one is," teases Catherine Tate.

"Just in case he does sit down and write it one day," adds David.

The script that *did* materialise is *Wild Blue Yonder* – a VFX-heavy technical puzzle of an episode. "Puzzle is a good word," says director Tom Kingsley. "The first time I read it, I thought, *this is really cool but whoever directs it is going to have an absolute nightmare*. It's very ambitious. There's lots of visual trickery."

The Special is set on a spaceship. However, the physical production setting is a vast Bad Wolf studio, full to the brim with green screens, flashing infrared lights in the ceiling and on the floor and a large monitor at the end of a runway, which director Tom and his crew are huddled around. This special monitor shows that we are not in a green-screen studio at all, but on a rather impressive spaceship.

"Usually when you do green screen work," says Tom, "you look at a monitor and it's just green and you have to put a dot up and say what's where. But right now, we're looking at the real environment: the spaceship. It's heartening and helpful to see. I'm not aware how much this technology has been used in TV drama before. Mo-Sys is amazing."

Mo-Sys – short for 'motion systems' – is a virtual production company. James Uren is the technical director. "What we do is technically complex," says James, "but essentially, when we're in these large green-screen environments, we want to give the creative team a real-time view of what it's going to look like in the end. For difficult VFX-heavy green-screen sequences like these, it really helps directors to have this pre-visualization of the visual effects, otherwise you have no idea what you're framing up on, how you're lighting it, or even what space you're in."

"One of the first things that David and Catherine did when they came in was to look at our big telly and go, 'OK, I get the space I'm in now.' So it helps with the performance, too."

Mo-Sys work closely with VFX specialists Real Time, who build the creative assets we're seeing on screen. In this episode alone, there are around 300 spaceship corridor shots!

Today, David and Catherine are spending most of their time running up and down these corridors. It feels so very traditionally *Doctor Who*. There's even a sign up in the studio, above a selection of storyboards, proclaiming it's "Running Day".

Tom is looking at the storyboards, framing the next shot. "My worry is he's going to catch up with her quite quickly, so we need to start her further back."

"We're going to do one more practice with the doubles," announces 1st assistant director Gareth Tandy.

There are two sets of Doctor and Donna doubles wandering around in costume today: stunt doubles Renato Gjini and Kim McGarrity and body doubles George Cheetham and Helen Langford. Plus the real David and Catherine, of course. Catch a Doctor or Donna out of the corner of your eye, and it's hard to tell who's who.

"I think it's weirder for other people than it is for us," says Catherine.

"Yes, because we know we're not them," says David, "whereas other people get confused. There is a requirement for doubles in this episode because we often have to be in the same shot twice."

"There's *lots* of acting for David and Catherine in this episode," says Tom. "And they're also playing different versions of themselves as well, which is really cool."

"It's not straightforward, distinguishing between the actual Doctor and the not-thing Doctor," David explains, "because there are scenes where the gag is that as an audience you're deceived. So you have to play that as the Doctor, you can't give anything away otherwise you're undermining it. Also, the logic is they're developing very quickly so they're not going to be the same from scene to scene. In some ways, that's quite liberating because you can just select whatever is most effective in that moment either to deceive the audience or to creep people out."→

> "THE THING ABOUT THIS EPISODE MORE THAN ANY OF THE OTHERS IS IT IS A JIGSAW TO PUT TOGETHER. THIS ONE REALLY IS IN THE EDIT."
> **DAVID TENNANT**

Right: David and Catherine – past masters at the green screen reaction shot.

Below: Director of *Wild Blue Yonder*, Tom Kingsley.

Bottom left: James Uren, technical director of Mo-Sys.

"DONNA'S SO REAL AND RELATABLE, I THINK THAT'S WHAT RUSSELL LOVES ABOUT HER."

CATHERINE TATE

"There's something soulless about the bad versions," considers Tom. "All the life that David and Catherine bring to these characters, they subtly turn that down."

Catherine says that, for her, the most challenging part of the episode is "Holding two conversations in your head at the same time."

"Yeah," agrees David, "we have to learn the lines twice. I don't actually have any lines today though. I'm literally just running in straight lines. Running on the travelators is going to be an added challenge though."

Gareth announces that David and Catherine are on the travelator next. They take their positions. David runs on the spot and stretches his legs to warm up. Then he runs – *fast* – and propels himself off the runway.

"I could always do the sprint," he says, catching his breath. "Can't do long distance. I peak too soon. It probably shows my impatience. I can just about manage the 200m, but anything beyond that... I'm probably slower than I was 12 years ago."

That's disputable. The crane, which is carrying the camera, was too slow for David in the practice run just now. Either the crane has got to speed up or David has got to slow down.

"How come Tom gets a techno crane?" Rachel Talalay – director of Special 1: *The Star Beast* – has popped in to see what's going on and she's impressed. "I've not seen this before. It looks amazing!"

"Sometimes I'm a busy man," says Tom, "sometimes I'm just a man waiting for a big crane."

"Tom is so meticulously prepped," raves David. "The thing about this episode more than any of the others is it's a jigsaw to put together. This one really is in the edit and a lot of it lives in Tom's head, I think. Which he very freely shares. Having storyboards up every day is quite useful because in shots with ourselves, you can't run scenes in the way that you normally would. Just by necessity, things are done in shorter, smaller pieces and then assembled very carefully and slowly.

"I like it when the pieces of the puzzles fall into place," continues David. "I like the scene when the Doctor and the evil Doctor are putting everything together, and all these unrelated elements have coalesced and make sense. And understanding what the weird words are. That's satisfying.

"I also love the ballsiness of the set up. It's set-up, pay-off within a paragraph: there's a coffee machine in the TARDIS, Donna says don't give me a cup of coffee because I'll spill it, he gives it to her anyway and then the next line she spills it."

Catherine laughs. "Donna's so real and relatable," she says. "I think that's what Russell loves about her. She was the most ordinary person and she became extraordinary, as the DoctorDonna."

Donna Noble is the epitome of being two contradictory things at once. She is both ordinary and extraordinary; human and Time Lord (as the DoctorDonna); brilliant and... well, not quite so brilliant.

STAR TRACKER

To achieve their 'real-time' VFX compositing, Mo-Sys use a computer-game engine called the Unreal engine. "It's the same engine that was used to make *Fortnite*," explains James Uren. "It's a full computer-game environment that we can move around in. We can change the lighting, reposition where we are. There's a digital replica of the actual camera. So when the real camera moves, we need to make the digital camera move exactly the same.

"To do that we use our technology called StarTracker. The StarTracker device is a sensor attached to a camera that looks up and sees our little stickers ('stars') in the ceiling of the studio. They're reflective. We make them shine by emitting light from our infrared sensor. It's very acute real-time optical camera tracking.

"Over the last five years, this technology has become a big part of filmmaking. People have been doing real time graphics for quite a long time in live TV. For example, Mo-Sys work on shows like *Strictly Come Dancing*. We make the graphics lock into the dance floor. We also do the virtual studios on things like *Match of the Day*. So what we do is a convergence really, of television, live broadcast, film and gaming."

DOUBLE TROUBLE

In addition to David and Catherine, stunt-double, acting-double, body-double and digital-scan versions of the Doctor and Donna are required for *Wild Blue Yonder*.

Renato Gjini and Kim McGarrity are the stunt doubles. “We love our job,” says Renato. “It keeps us fit. The wigs are not fun but it's part of the job!”

George Cheetham and Helen Langford are the stand-in body doubles, and also runners on set. “We applied to be stand-in runners for an upcoming series,” says Helen. “I didn't know it was *Doctor Who* until I was driving here. It's been really fun. I've been watching Catherine to see how she does things, looking at the way she walks. Donna's jumper is so comfy, I must say. I saw one really similar to this in Tescos yesterday, although I think this one's quite an expensive brand.”

“For someone who's trying to progress with the old acting career, this is a dream,” says George. “We were doing some filming in London, in Camden, and all these fans showed up and were like, *There's David!* But it was just me. The disappointment on their faces...”

Above top: Stunt doubles Renato Gjini and Kim McGarrity.

Above: Stand-in body doubles George Cheetham and Helen Langford.

Below: David and Catherine – impressed by the episode's technical wizardry.

“I was told that by a drama teacher at youth theatre in Swansea when I was about 11 years old,” says Russell T Davies. “He was quoting some science-fiction book that said human beings can think two completely opposite things at the same time, and I loved that. Look, here I am, 50 years later, I still remember that.”

Tom pitched Russell some ideas of his own for *Wild Blue Yonder*. “Giant crawling versions of the Doctor and Donna, that was my idea,” he says. “Grabbing onto the cart and stopping it moving. Donna bashing the hands and then them bashing the cart. We talked about that scene for two or three months. I think on screen it's probably only a minute and half but it's a very long scene on paper.”

Tonally, where does Tom feel this episode sits? “We're not going too far into the body horror element, because it's for the family. But I do love the body horror and the spookiness of it. The eeriness of being on a big spaceship that's a bit like a haunted house. My favourite episodes of *Doctor Who* are where they go somewhere really strange, the weird bottle episodes. This, I feel, is a very expensive bottle episode. It's exciting. There's a countdown, corridors, green screen, explosions, prosthetics...”

The Doctor and Donna's gigantic limbs are in-camera prosthetics. That's the handiwork (sorry, couldn't resist) of Millennium FX.

“I've got two big old hands,” says David. “There's a bar as you put your hand into the prosthetic and you move your fingers gently. They're pretty uncomfortable and heavy. You have to get into a different costume to get them attached onto you. You can't get them on and off very easily.”

“They're not like prosthetics I've been used to,” says Catherine. “We haven't had the fake teeth yet. When we put the knees on the other day they didn't fit. The first one we tried on, just dropped to the floor hanging out in the middle of my thighs. It was like I'd birthed a leg.”

On that note, David and Catherine disappear for lunch.

“This afternoon, Donna stunt-double Kim and Catherine are going to do their fighting,” announces Gareth. “Fighting is exciting!”

Behind us, two Donna doubles are diving onto crash mats and Catherine is watching.

“Wow, did you see that?” she says.

“It looks like you're about to be thrown over somebody's shoulder,” says David.

“‘What did you do at work today, Mum...’” Catherine jokes.

Derek Lea is the stunt co-ordinator. “We're practising with Kim, Donna's stunt double at the moment, to help visualise the shots Tom wants to see on camera,” he explains. “Then we'll show Catherine the action.

“For this particular shot, bad Donna (Donna 2) is catching the real Donna (Donna 1) and taking her down. Normally I'd have a couple of mats but because it's Catherine, I've gone for four high to ensure it's really soft for her. Two mats isn't enough if you're not used to falling.”

Tom and Derek deliberate the shot's set up. “The way it is at the minute, because of her hair, you won't see it's not Kim,” notes Derek.

“Yeah,” replies Tom, “and it would be cool if she turns her head to camera and you're like, ‘Wow, it *was* Catherine Tate!’”

Derek agrees. “So then we need to move the camera to the other side. Because I'm assuming she is right-handed and is going to punch from right to left.”

“All the stunts are so intricately planned,” observes Catherine. “I'm not involved while they're planning them, so I have a fair bit of downtime. But then when I'm doing stuff it's really physical and in intense bursts. It takes a whole day for what will be just a couple of seconds on camera.”

Catherine's time is about to come. Derek shows Catherine how to fall on the crash mats, then Donna Kim and Donna Helen demonstrate the tackle. Catherine watches carefully. She has a go, first at half speed, then at full speed.

“How did that feel?” asks Tom.

“Yeah, good!” says Catherine.

The final shot of the day is Donna punching herself.

“‘This is therapeutic’,” says Catherine. “My one line for today!”

Catherine straddles Kim to practise the punch.

“Great!” says Tom. “Keep your arm up in the air a little longer before the punch. Gather your strength. Try a jab option and non-jab option. And one more for luck. Even more vigorous.”

Ready. Steady. *Punch!*

“We got it!” says Tom. “Cool. What a historic moment.”

And that's a wrap for the day. I say goodbye to Tom and the crew and wish David and Catherine luck navigating their dual dialogue and challengingly big arms.

“I think my arms are pretty normal, thank you very much,” says Catherine.

The *prosthetic* arms.

“All my limbs are my own,” says David. “We nearly slightly altered them when we did this show before, but all our limbs are still hanging in there.”

The big prosthetic arms we were talking about earlier...

“Ermm,” says David, soullessly. “That... wasn't us...”

Somewhere else in Wolf Studios, the real David and Catherine never made it back from lunch and are screaming for their lives. **DWM**

MEMORY WORM

ANDREW MORGAN

Alistair McGown continues to test *Doctor Who* luminaries, to see if they've met the infamous parasite! This issue: what does 1980s director **Andrew Morgan** remember of *Remembrance*?

1 You directed the screen tests for the Seventh Doctor in February 1987, with Sylvester McCoy, Dermot Crowley and David Fielder. But who played opposite them as both villainess and companion?

Janet Fielding.

If there's a school of thought that Sylvester was a shoo-in for [producer] John Nathan-Turner, then he didn't say that to me before the tests. I know John had to be seen to test more than one person, as that was needed by the Men Upstairs, but we all agreed at the end of the day that Sylvester had the sort of quirkiness that was right for the part. I don't think it was cut and dried, or a stitch-up by John.

2 What was the working title of Sylvester's first adventure, *Time and the Rani* (1987)?

Dark Matter? No, *Strange Matter*!

A lot had to be done with Pip and Jane Baker's script. It was a very difficult time, with Colin [Baker] not wanting to come back and us wondering how we would do the transition. [New script editor] Andrew Cartmel didn't like the script, and neither did I much. I think when it was decided *Doctor Who* would come back for another series, the studio slots were fixed at short notice, so it was all a bit of a rush.

Above: Sylvester McCoy, Dermot Crowley and David Fielder were all screen-tested for the role of the Seventh Doctor, with former companion actress Janet Fielding reading in.

Right: McCoy and Kate O'Mara (as the disguised Rani) on location in Somerset for the Seventh Doctor's debut, *Time and the Rani* (1987).

3

Kate O'Mara played returning villain the Rani – but which BBC soap had you previously worked on with her? ✓

Triangle.

We shot that aboard a North Sea ferry. Terry Wogan would joke on the radio, "Oh, I saw three extras in it last night!" Really, there were only lorry drivers on board who avoided being in shot, so everyone noticed this passenger ferry was empty! Kate was a lovely girl and an excellent actress, and I knew her sister Belinda Carroll as well, who also acted.

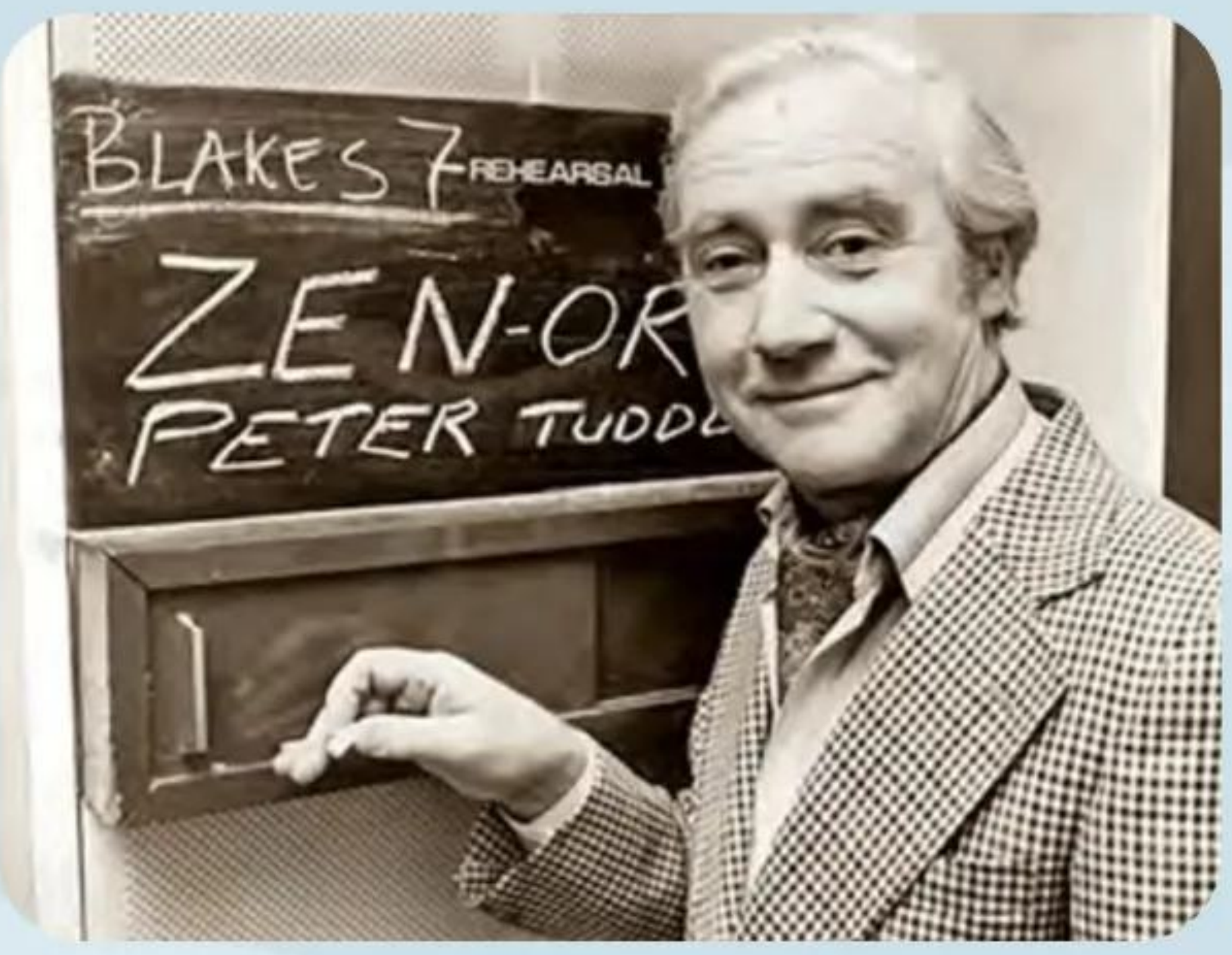
4

A former *Blake's 7* voice artist provided computer countdown voices in *Time and the Rani*. Who was it? ✗

It wasn't the guy who did K9? John Leeson?

It was Peter Tuddenham, the voice of computers Zen, Orac and Slave in *Blake's 7*.

He was a dapper chap. I cast him in something else. I'd just gone freelance when I directed a *Blake's 7* episode in 1979, after chatting with producer David Maloney in the BBC bar. *Blake's 7* wasn't really much of a grounding for the *Doctor Who*s I did a few years later, as the technology had moved on. One of the reasons I wanted to do *Time and the Rani* was the new video effects coming in. I thought that was the future and was keen to learn. Colin Mapson did the effects and said that, with the bubble traps and everything, it was one of the most complex and innovative shows he'd done.



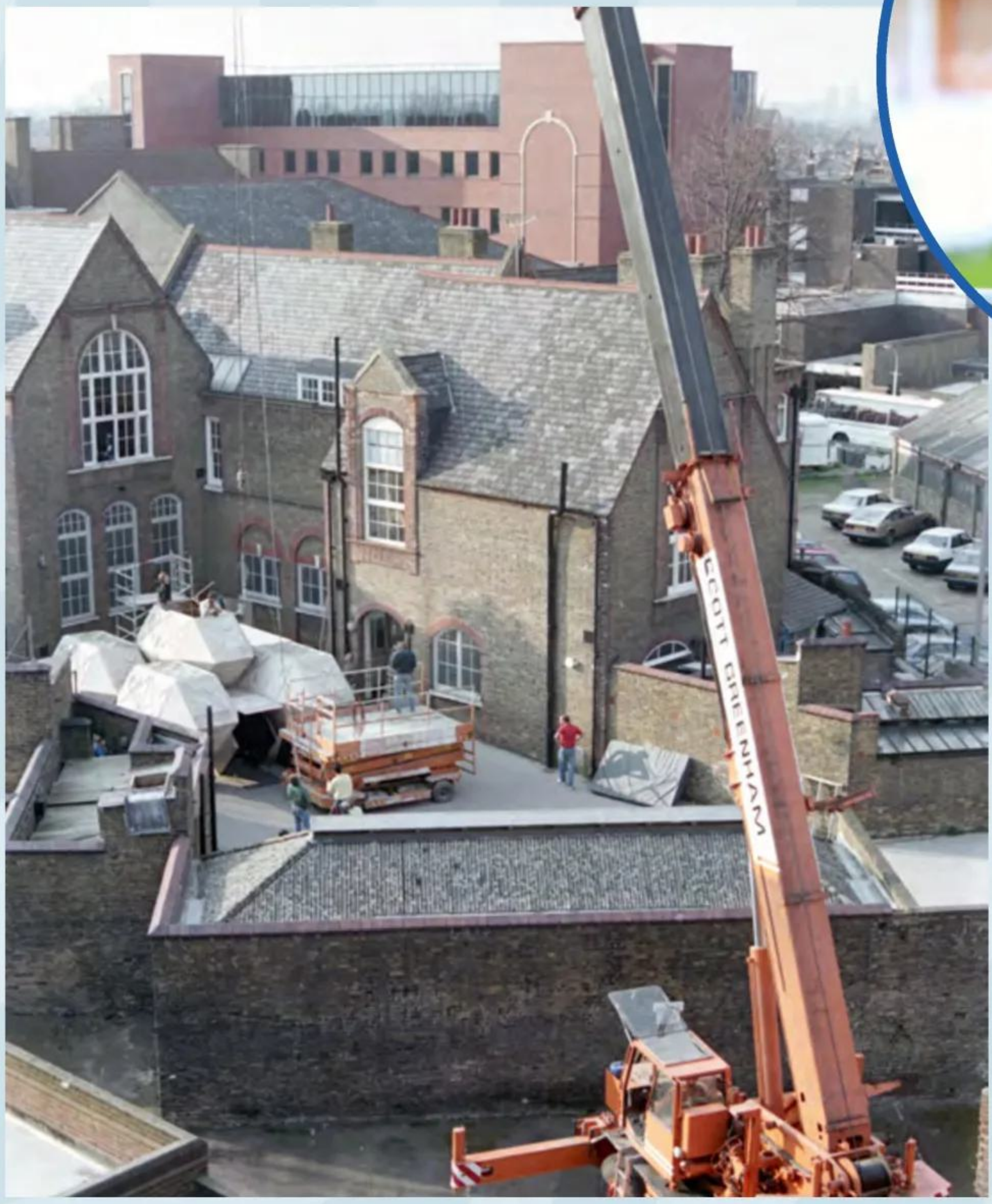
5

***Remembrance of the Daleks* (1988) was set at Coal Hill School in 1963 – but what was the genuine location?** ✓

It was a school in Macbeth Street, Hammersmith.

It was St John's Church of England Junior and Infants School, to be exact.

It's an adult education centre now. The shoot went well – apart from famously blowing everything up in the Dalek battle at Waterloo, so that Waterloo East Station had to be evacuated, as they thought it was a bomb attack! We had the locations ready, but our sound guy pointed out there was no way we could shoot there [at St John's], as it was on Heathrow Airport's flight path. We went ahead and planned to post-synch all the dialogue. But, luckily, on our days the wind was blowing in the opposite direction and we got away with it.



6

Jasmine Breaks played the little girl later revealed as the Dalek controller – but her sister played one of the schoolchild extras. What was her name? ✓

Tamsin Breaks.

My daughter Zoe was at school with Tamsin. Zoe got married just a few months ago and Tamsin came to the wedding. Jasmine Breaks is now married and is Jasmine Fox. She's now a producer on *Strictly Come Dancing*! Zoe was also an extra on *Remembrance*; so was Simon Williams' [Captain Gilmore] and Belinda Carroll's son, Tam. John Nathan-Turner told me, "You've got to get rid of the children before lunch! I don't want them here or else I have to pay for it out of the catering budget!" →

Top left: In 1981 Andrew directed eight episodes of BBC1's ferry-set soap *Triangle*, with Michael Craig as Captain John Anderson, O'Mara as Katherine Laker and Larry Lamb as Chief Engineer Matt Taylor.

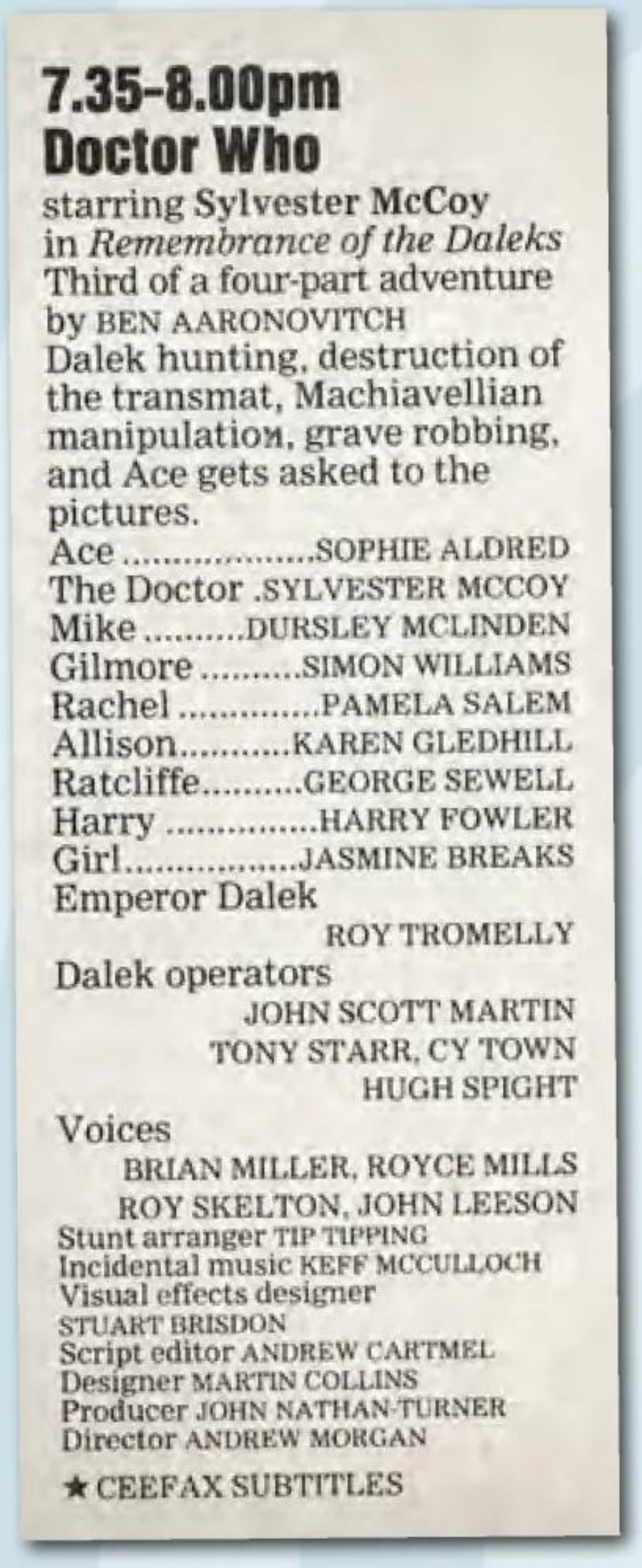
Top right: Jasmine Breaks played a sinister schoolgirl in *Remembrance of the Daleks* (1988).

Above: Jasmine today.

Far left: *Blake's 7* voice artist Peter Tuddenham.

Left: A spaceship is lowered into the playground of a Hammersmith school for *Remembrance of the Daleks*.

MEMORY WORM ANDREW MORGAN



7.35-8.00pm
Doctor Who
starring Sylvester McCoy
in *Remembrance of the Daleks*
Third of a four-part adventure
by BEN AARONOVITCH
Dalek hunting, destruction of the transmat, Machiavellian manipulation, grave robbing, and Ace gets asked to the pictures.

Ace	SOPHIE ALDRED
The Doctor	SYLVESTER MCCOY
Mike	DURSLEY MCLINDEN
Gilmore	SIMON WILLIAMS
Rachel	PAMELA SALEM
Allison	KAREN GLEDHILL
Ratcliffe	GEORGE SEWELL
Harry	HARRY FOWLER
Girl	JASMINE BREAKS
Emperor Dalek	ROY TROMELLY
Dalek operators	JOHN SCOTT MARTIN TONY STARR, CY TOWN HUGH SPIGHT
Voices	BRIAN MILLER, ROYCE MILLS ROY SKELTON, JOHN LEESON

Stunt arranger TIP TIPPING
Incidental music KEFF MCCULLOCH
Visual effects designer
STUART BRISDON
Script editor ANDREW CARTMEL
Designer MARTIN COLLINS
Producer JOHN NATHAN-TURNER
Director ANDREW MORGAN

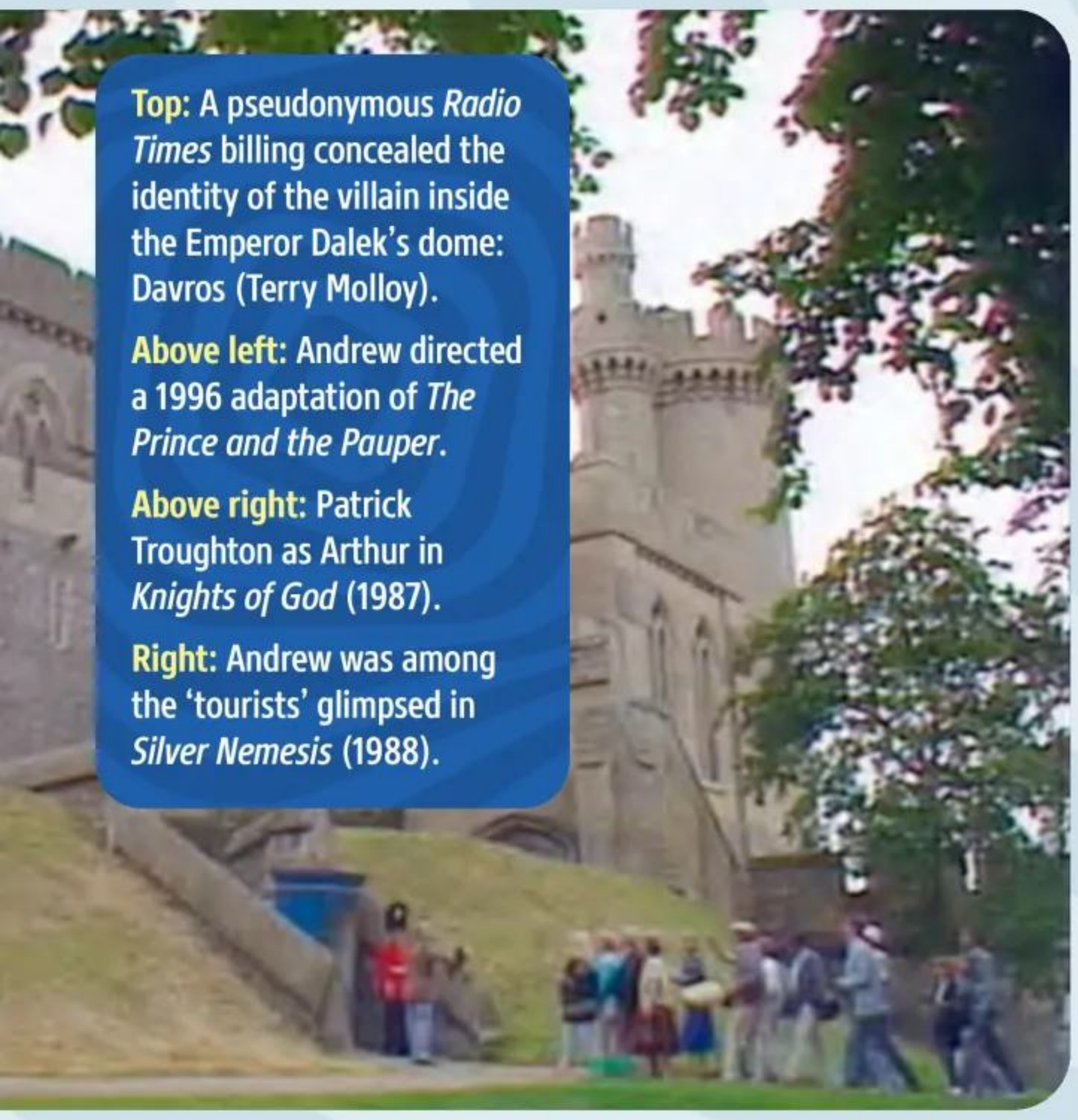
★ CEEFAX SUBTITLES

→ **7** What pseudonymous *Radio Times* billing was given to Terry Molloy, to preserve the surprise of Davros being hidden inside the Emperor Dalek?

No idea. ✗

It was an anagram, Roy Tromelly.

That wasn't me – the producer would supply those billings. Sylvester's Doctor had changed a lot after a year. For *Time and the Rani* we had Sylvester doing nonsense Spoonerisms and playing the spoons, which JNT loved, but it all became rather unreal and comedic for me; it went too far. By *Remembrance*, with the help of Andrew Cartmel, and JNT I think, he'd made it more serious, although still with a lovely light-tempered humour. Scenes like the showdown with Davros were much better when Sylv was more thoughtful and serious.



Top: A pseudonymous *Radio Times* billing concealed the identity of the villain inside the Emperor Dalek's dome: Davros (Terry Molloy).

Above left: Andrew directed a 1996 adaptation of *The Prince and the Pauper*.

Above right: Patrick Troughton as Arthur in *Knights of God* (1987).

Right: Andrew was among the 'tourists' glimpsed in *Silver Nemesis* (1988).

8 You made a cameo appearance among a group of tourists visiting Windsor Castle in *Silver Nemesis* (1988). But which actual castle was used for the location work?

It was down near the south coast, the other side of Chichester... um, Arundel Castle! ✓

The Prince and the Pauper

I later directed *The Prince and the Pauper* (1996) there.

9 You were among a large group of *Doctor Who* luminaries. Can you name any two of them?

Ian Fraser and his wife, Fiona Cumming. ✓

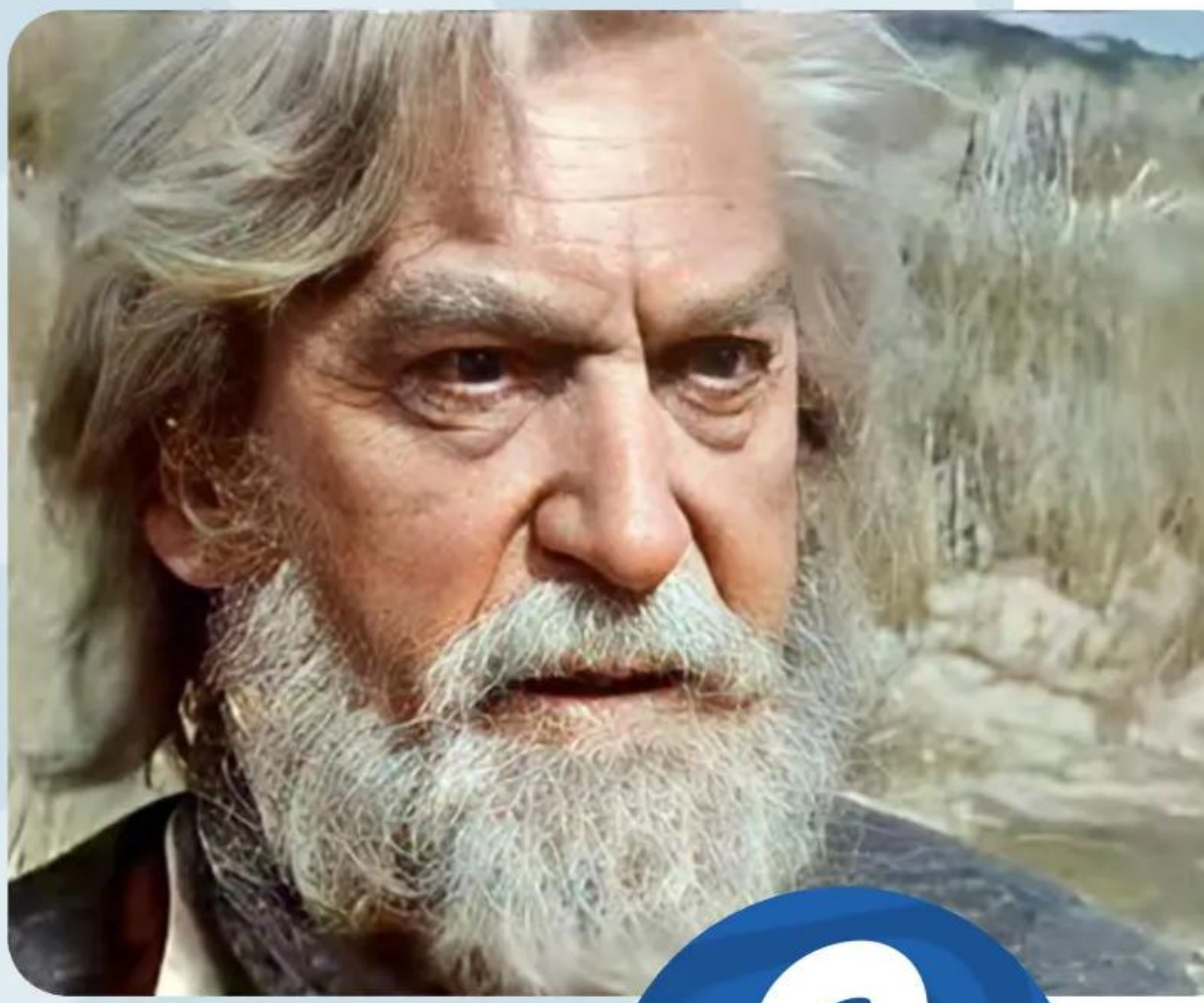
The full list was Ian Fraser, Fiona Cumming, Nicholas Courtney, director Peter Moffatt, writers Graeme Curry, Stephen Wyatt and Kevin Clarke, and actress and production unit manager Kathleen Bidmead, with *Blake's 7* producer Vere Lorrimer also present.

10 You directed another Doctor in a children's fantasy serial made by TVS in the 1980s. Who was he and what was the title?

Patrick Troughton in *Knights of God*. ✓

A fascinating man and a lovely actor. I asked him to play this Merlin-type figure and he said, "I'd love to do it but I've had these heart attacks. I'm not going to pass the medical and I'll be uninsurable. I know I'll get excited and then be all disappointed when they tell me at the last minute I can't do it. If your bosses will take the risk, I'll take the part." Much to my astonishment, they agreed to cast him without a medical. We shot it in 1985, but it took so long to cut all 13 episodes on film that it wasn't shown until late 1987. Sadly, by the time it went out Patrick had died.

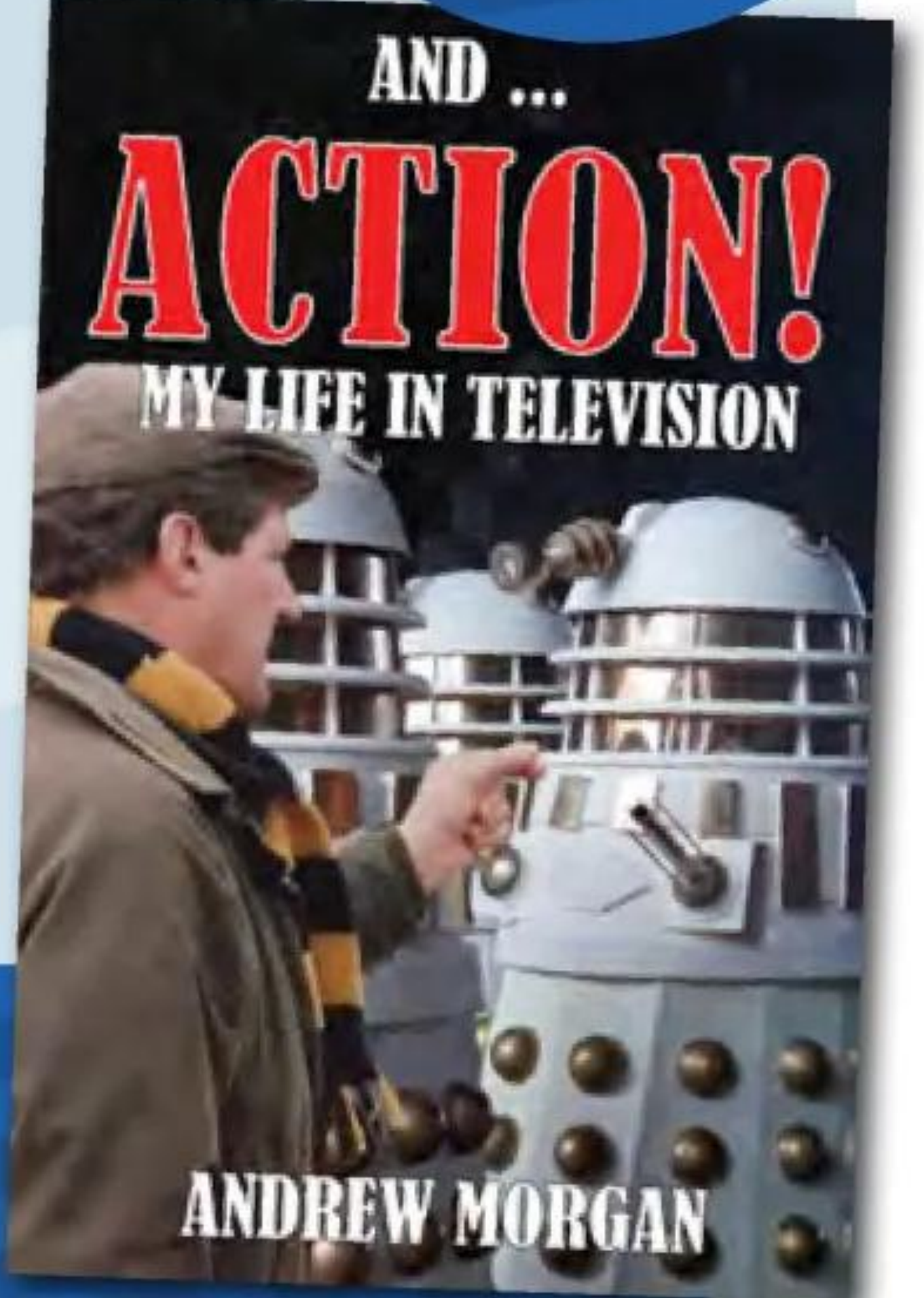
Knights of God



FINAL SCORE... 8

That's not bad. I couldn't have known the one about the *Radio Times* billing! **DWM**

Andrew's new memoir *And... Action: My Life in Television* is available from *telos.co.uk* – priced £19.99.



KEY TO SCORES

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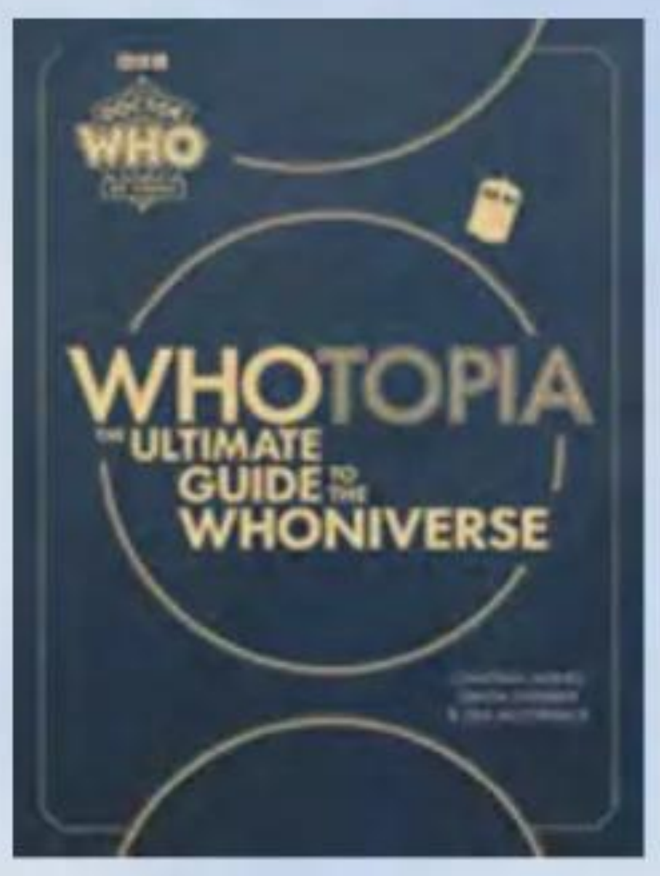
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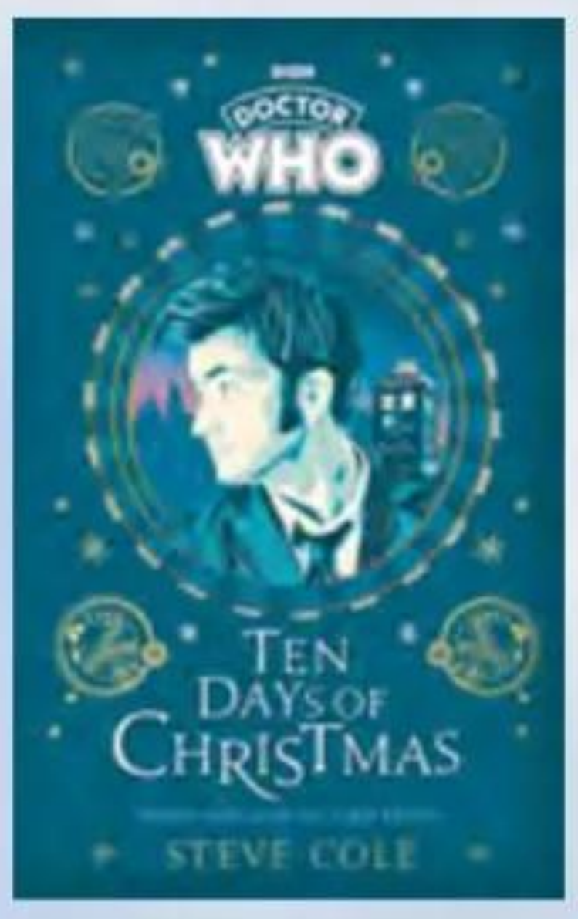
DOCTOR WHO
TEN DAYS OF CHRISTMAS
STEVE COLE

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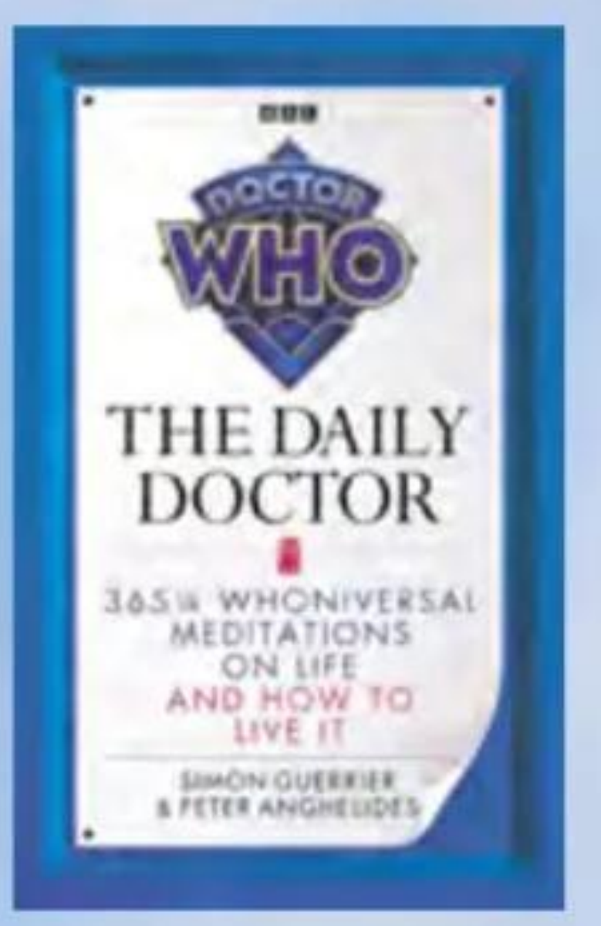
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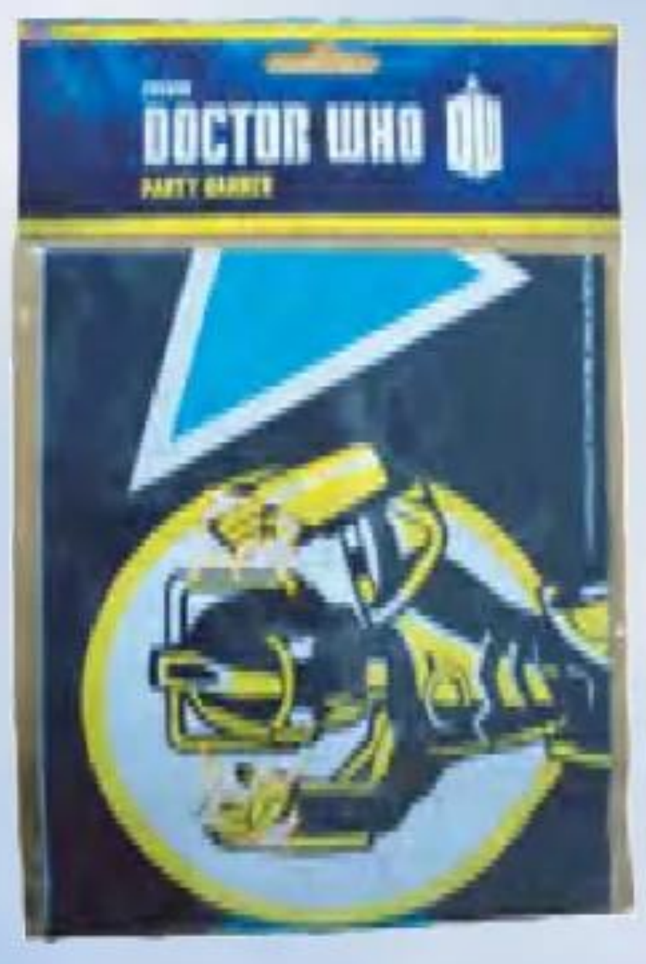
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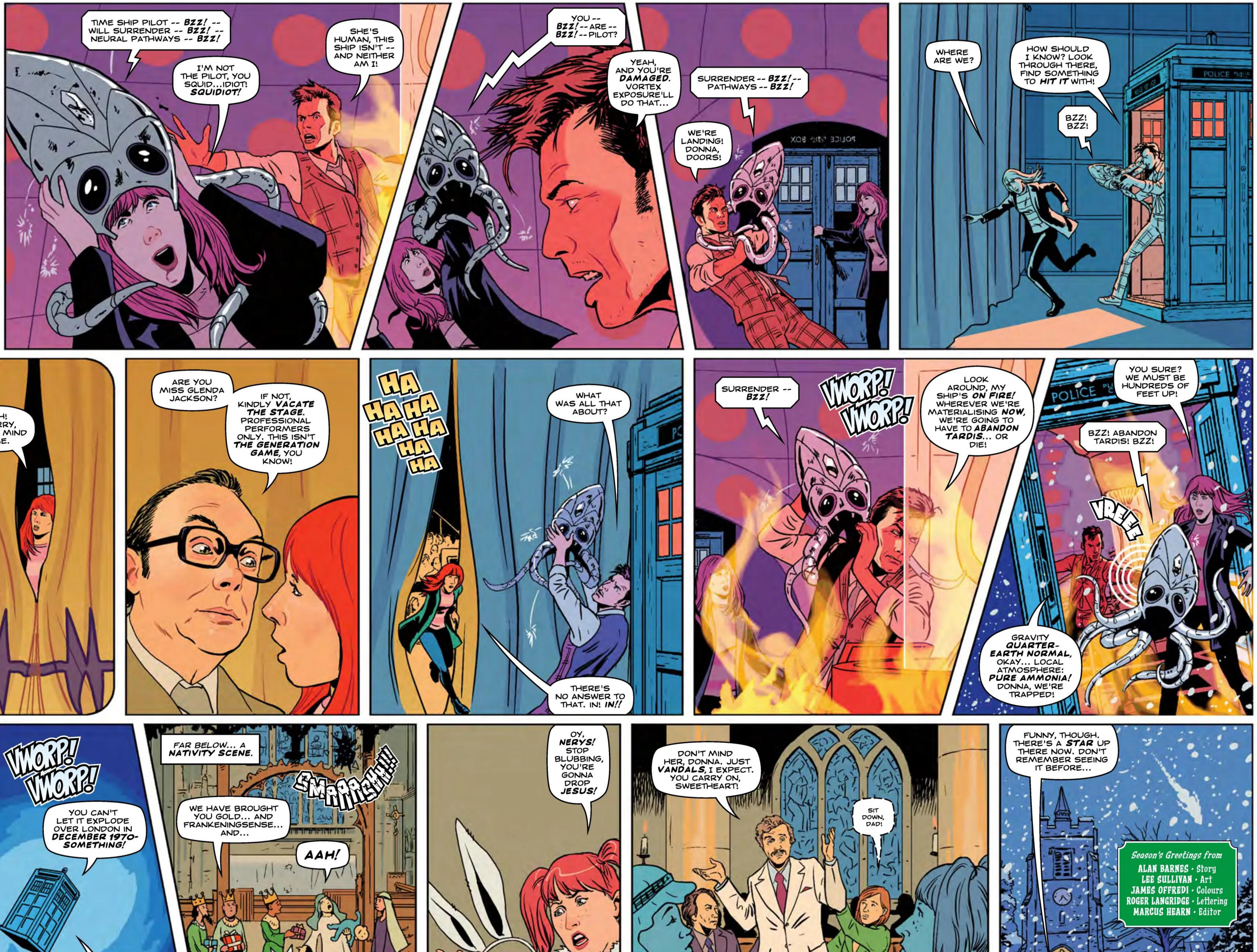
TIME SHIP PILOT -- BZZ! -- WILL SURRENDER -- BZZ! -- NEURAL PATHWAYS -- BZZ!
I'M NOT THE PILOT, YOU SQUID...IDIOT! SQUIDIOT!
SHE'S HUMAN, THIS SHIP ISN'T -- AND NEITHER AM I!
YOU -- BZZ! -- ARE -- BZZ! -- PILOT?
YEAH, AND YOU'RE DAMAGED. VORTEX EXPOSURE'LL DO THAT...
SURRENDER -- BZZ! -- PATHWAYS -- BZZ!
WE'RE LANDING! DONNA, DOORS!
WHERE ARE WE?
HOW SHOULD I KNOW? LOOK THROUGH THERE, FIND SOMETHING TO HIT IT WITH!
BZZ! BZZ!
POLICE BOX
THIS PLAY WHAT I HAVE WRITTEN IS CALLED THE IMPORTANCE OF BEING ERNIE --
OH! SORRY, DON'T MIND ME.
ARE YOU MISS GLENDA JACKSON?
IF NOT, KINDLY VACATE THE STAGE. PROFESSIONAL PERFORMERS ONLY. THIS ISN'T THE GENERATION GAME, YOU KNOW!
HA HA HA HA HA HA HA HA
WHAT WAS ALL THAT ABOUT?
THERE'S NO ANSWER TO THAT. IN! IN!!
SURRENDER -- BZZ!
VWORP! VWORP!
LOOK AROUND, MY SHIP'S ON FIRE! WHEREVER WE'RE MATERIALISING NOW, WE'RE GOING TO HAVE TO ABANDON TARDIS... OR DIE!
POLICE
YOU SURE? WE MUST BE HUNDREDS OF FEET UP!
BZZ! ABANDON TARDIS! BZZ!
VREEE
GRAVITY QUARTER-EARTH NORMAL, OKAY... LOCAL ATMOSPHERE: PURE AMMONIA! DONNA, WE'RE TRAPPED!
WAIT, IT'S FALLING, NOT FLOATING. AND THAT'S NOT AN ALIEN PLANET, THAT'S LONDON!
BZZZZZZZZ
SILLY ME -- SEEMS WE MOVED JUST IN SPACE, NOT IN TIME. BUT IT'S A BRAINLESS MACHINE, IT WON'T FEEL A THING WHEN ITS ANTI-CRASH SELF-DESTRUCT KICKS IN.
VWORP! VWORP!
YOU CAN'T LET IT EXPLODE OVER LONDON IN DECEMBER 1970-SOMETHING!
PFF, IT WON'T EVEN HIT THE GROUND. SHOCKWAVE MIGHT BLOW OUT A FEW WINDOWS AT WORST!
FAR BELOW... A NATIVITY SCENE.
WE HAVE BROUGHT YOU GOLD... AND FRANKENINGSENSE... AND...
SMAAASHH!!
AAH!
OY, NERYS! STOP BLUBBING, YOU'RE GONNA DROP JESUS!
DON'T MIND HER, DONNA. JUST VANDALS, I EXPECT. YOU CARRY ON, SWEETHEART!
SIT DOWN, DAD!
FUNNY, THOUGH. THERE'S A STAR UP THERE NOW. DON'T REMEMBER SEEING IT BEFORE...
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The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

Hell Bent

Nothing can stop **Alan Barnes** from revealing the secret of the Hybrid – not even the Cloister Wraiths!

Navigating Gallifrey's labyrinthine cloisters in *Hell Bent*, the Doctor (Peter Capaldi) tells his death-dodging companion Clara (Jenna Coleman) about a student at the Academy, whom the terrifying Cloister Wraiths once showed a secret way out. That same student, it transpires, later "stole the moon and the president's wife" – just as the villainous Missy (Michelle Gomez) told Clara the Doctor did, back in *The Magician's Apprentice* (2015). This, the Doctor says, was a lie put about by the Shabogans (sic; as scripted) – where the Shiboogans (sic) mentioned in *The Deadly Assassin* (1976) were Gallifreyans, perhaps from outside the city, whom the guards regarded as hooligans.

In truth, the Doctor insists, he *lost* the moon and stole the president's *daughter* instead. But who was she? In the first ever episode, *An Unearthly Child* (1963), the Doctor (William Hartnell) described himself and his granddaughter Susan (Carole Ann Ford) as being cut off from their own planet. There's nothing to say that Susan wasn't that president's daughter – in which case, there'd be a 50-50 chance that the president in question was the Doctor's progeny (or that the president's other half was, natch).

Then again, there's nothing to say that *Missy* wasn't that president's daughter – which might better explain why she didn't tell Clara the truth. Youthful runaway shenanigans with the Doctor – perhaps into Gallifrey's wilderness – might account for why childhood friendship later curdled into eternal enmity on Missy's part. Come to think of it, maybe *she* was the one who later got the Shabogans/Shiboogans to lie about what actually happened; slandering her mother to hide her own shame would be par for the course, would it not?

But that's not quite all. In *The Magician's Apprentice*, Missy actually made *three* claims to Clara, including the 'president's wife' business, and asked her to guess which one was a lie. We now know which that was, so the two other things Missy said must be true: that she's cared about the Doctor since the Cloister Wars... when the Doctor was a little girl.

Still one mystery remains, though: Shabogans/Shiboogans? Shiboogans/Shabogans? (Let's call the whole thing off.)

Top left: Missy (Michelle Gomez) tells Clara (Jenna Coleman) a few home truths in *The Magician's Apprentice* (2015).

Above inset: The Doctor (William Hartnell) and Susan (Carole Ann Ford) in *An Unearthly Child* (1963).

Left: The Doctor (Peter Capaldi) and Clara confer in the cloisters.

Opposite page: Have guitar, will travel – the Doctor enters the Snacks and Gas diner.

PETER CAPALDI
JENNA COLEMAN
DOCTOR WHO

First broadcast Saturday 5 December 2015

00m 51s A red Ford Bronco pulls up outside a 'Snacks and Gas' joint on the fringes of Jackson, Nevada. The epigram on the adjacent road sign reads "No matter where you go, there you are" – as spoken by the guitar-playing, reality-crossing scientist-hero (Peter Weller) of the cult sci-fi movie *The Adventures of Buckaroo Banzai Across the 8th Dimension* (1984). The sign wasn't specified in the shooting script, however – in which the Doctor instead climbed out of the back of a truck.

Entering the diner, the Doctor tells the waitress – whom he fails to recognise as his dead companion Clara – that he's got no money, but he can play guitar (a 1966 Epiphone, apparently). He uses his sonic sunglasses to turn the radio into an amp, so he can strum a tune he thinks is called *Clara*. Or perhaps, *Clara?* (sic) – as Murray Gold's tune from *The Bells of Saint John* (2013) was titled on the *Series 7 Soundtrack* CD.

03m 58s Following on from the end of *Heaven Sent*, the Doctor approaches a familiar-looking barn in the drylands of Gallifrey, in a shot scripted to "resemble the arrival of the John Hurt Doctor" in *The Day of the Doctor* (2013). In fact, it's seen from a different angle, with the background mountains missing – eroded over millennia?

In the Capitol, President Rassilon (Donald Sumpter) demands to know where the Doctor is. Rassilon has clearly regenerated since we last saw him in *The End of Time* (2009-10); perhaps the energy bolts that the Master (John Simm) blasted him with were the cause?

Ohila (Clare Higgins) – the high priestess of the Sisterhood of Karn, last seen in season opener *The Magician's Apprentice* – arrives, having heard of the Doctor's return: "One so loves fireworks." Ever since the Fourth Doctor (Tom Baker) used a Mighty Atom and a Thunder Flash to revive the sisters' Sacred Flame in *The Brain of Morbius* (1976), probably.

Gallifreyan soldier Gastron (Malachi Kirby) pilots a Sky Tank (as stage directions named it) to the barn, where people of the drylands have gathered around the Doctor. Soon, the General (Ken Bones) – last seen in *The Day of the Doctor* – arrives, but the Doctor still refuses to speak.

Back inside the barn, the Doctor changes into a slightly shabby black jacket – the significance of which is unclear. Stage directions noted: "He's changed – now wearing the same farmhand garb as everyone else (as close to Shane as we dare.)" In fact, the main outfit worn by gunfighter-turned-farmhand Shane (Alan Ladd) in the eponymous 1953 Western was a dark tan buckskin jacket, with tassels, plus a dirty white cowboy hat. (A hat was dropped from the first draft script: "He tries the hat on. Off. On.")

11m 09s After the Doctor rejects six members of the High Council, Rassilon at last arrives in person. In recorded-but-cut material, Rassilon attempted to engage the Doctor in conversation as they eyeballed one another. "Welcome home," he began, but received no response. Looking around, he continued: "You used to come here, didn't you? When you were little. But you were never one for the big city, not back then." Again, this was met with silence – but Rassilon carried on, telling the Doctor: "The Time War is history now. The darkest of days. Things were done, that should never have been contemplated. But when the fighting stops, surely the first duty of peace... is forgiveness." At this point, Rassilon tendered his hand: "Shall we forgive each other, Doctor? What do you say?" Hence the Doctor's on-screen reply: "Get off my planet."

The Doctor could have walked out of the dial if he'd said what he knew about the Hybrid, says Rassilon – but the Doctor's initial response was edited out, too. Originally, he raised his voice, declaring: "If the Hybrid is what you want then I will give you the Hybrid. But I have conditions." Name them, replied Rassilon – hence the Doctor's repeated demand: "Get off my planet."

Rassilon orders the assembled troopers to shoot the Doctor; cue a fusillade of energy bolts. Back in the diner, Clara asks if the Doctor's hometown is Glasgow – correctly identifying Peter Capaldi's birthplace...

With every shot having missed, Rassilon makes to use his gauntlet. But more Sky Tanks arrive, summoned by the Doctor – their weaponry aimed at Rassilon. →

Essential Info

» Imprisoned in his own confession dial for billions of years, the Doctor finally punched his way out at the end of *Heaven Sent* (see last issue) – and found himself in the outlands of his home planet, Gallifrey. For the final episode of the 2015 series, showrunner Steven Moffat needed to explain the nature of the Hybrid, whose coming had been anticipated throughout; to wrap up the story of 'Me', aka Ashildr, introduced in fifth episode *The Girl Who Died*; and to give companion Clara a final farewell – even though she'd apparently died at the end of the last-but-one instalment...

» Time Lord President Rassilon, last seen in *The End of Time* (2009-10), reappeared – but, with previous actor Timothy Dalton otherwise engaged, the role went to Donald Sumpter (far left). Formerly a radio op in *The Wheel in Space* (1968, above left), then a naval commander in *The Sea Devils* (1972, left), Sumpter had more recently been the baddie, Erasmus Darkening, in the *Sarah Jane Adventures* serial *The Eternity Trap* (2009, left). At the time, he'd have been familiar as the Maester of House Stark in the first two series of *Game of Thrones* (2011-19) – although he wouldn't be reunited on screen with Arya Stark actress Maisie Williams, as 'Me'.

» Director Rachel Talalay (above) returned for *Heaven Sent*'s follow-up, which was recorded over 16 working days – beginning at the BBC's Cardiff Roath Lock studios on Monday 10 August, and ending there on Tuesday 15 September. Three days were spent in the desert near Fuerteventura, in the Canary Islands, where the drylands and Nevada diner exteriors were shot from Wednesday 26 to Friday 28 August (along with the final scene of *Heaven Sent*).

Above: The General (Ken Bones) is summoned by the sitting President – ie, the Doctor.

Below left: The General in his one-off male incarnation.

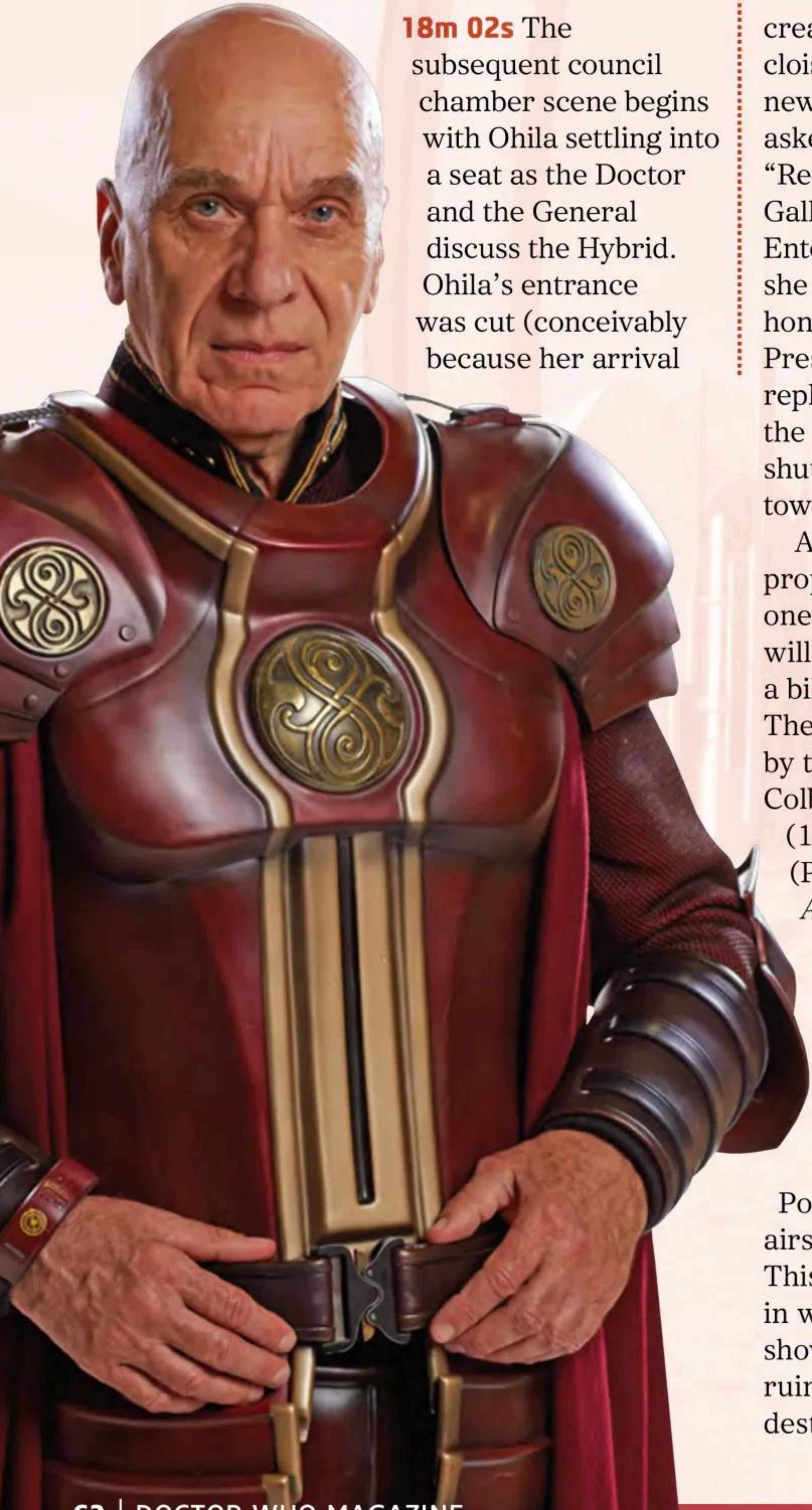
Opposite page: The General (T'Nia Miller) – back in her usual female form.

→

16m 15s From the top of a tower, the Doctor watches a shuttle carry Rassilon away; the General says that with Gallifrey at the far end of the universe, he may not find anywhere to go. One possible account of Rassilon's subsequent exploits was given in the Titan Comics mini-series *Supremacy of the Cybermen* (2016) – in which, duly converted, the ex-president became leader of the said Cybermen, retaking Gallifrey before rewriting time itself...

Rassilon isn't the president any more, the Doctor tells the General; he is, evidently. Is this legal? The Doctor briefly took up the post in *The Invasion of Time* (1978), but absconded twice and was ultimately deposed prior to *The Trial of a Time Lord* (1986). Perhaps the process of investiture was revised in the Time War, to enable former presidents – such as "Rassilon the Resurrected" – to resume the title?

Later: Ohila finds the Doctor in the cloisters – perhaps the same seven cloisters that he last essayed when the TARDIS landed in an "unauthorised zone" on Gallifrey in *The Deadly Assassin*. She asks if the Doctor was being cruel or cowardly by banishing Rassilon, but his reply – "Let's see, shall we?" – was post-dubbed. As written, the slightly stung Doctor instead told her: "I'm just being selfish... It's about time." (Why 'selfish'? See below.)



18m 02s The subsequent council chamber scene begins with Ohila settling into a seat as the Doctor and the General discuss the Hybrid. Ohila's entrance was cut (conceivably because her arrival created a discontinuity with the previous cloisters scene). Originally, the General, newly summoned to the chamber, asked where the High Council were. "Redeployed," the Doctor told him. "Even Gallifrey needs a sanitation department." Entering, Ohila caught this. "Interesting," she said. "Only a true aristocrat considers honest work a punishment. So far your Presidency is distressingly typical." To replace this, the Doctor's line about telling the High Council they'd be on the next shuttle after Rassilon was dubbed into the tower scene above (at **16m 47s**).

According to the General, all Matrix prophecies concur that the Hybrid will one day stand in the ruins of Gallifrey.

According to the General, all Matrix prophecies concur that the Hybrid will one day stand in the ruins of Gallifrey: "It will unravel the web of time and destroy a billion billion hearts to heal its own." The web in question was first mentioned by the mercenary Lytton (Maurice Colbourne) in *Attack of the Cybermen* (1985), then again by the Trickster (Paul Marc Davis) in *The Sarah Jane Adventures: The Temptation of Sarah Jane Smith* (2008). It was also fundamental to the first two series of Eighth Doctor audios produced by Big Finish (2000-02). In *Storm Warning* (2000), the Doctor (Paul McGann) damaged the web by enabling his companion, Charlotte Pollard (India Fisher), to survive an airship crash that should have killed her. This led, ultimately, to *Neverland* (2002), in which the Time Lords' president showed the Doctor Matrix visions of a ruined Gallifrey, caused by the web's destruction...

The Doctor says he needs help to deal with the Hybrid: "I'm going to need the use of an extraction chamber, to talk to an old friend." The first half of this sentence was post-dubbed, to conceal the loss of several lines. Originally, he needed "some information" from that friend. "Which friend?" asked the General. "You're General, I'm President – between us we can authorize [sic] an extraction," the Doctor explained. Here, stage directions specified a "tiny glance" at Ohila, since "this is what he was talking about earlier" – ie, what he was being "selfish" about in the line cut from **17m 53s** above; the implication being that Rassilon was banished so that the President-Doctor could authorise said time extraction...

20m 01s Time freezes a split-second before Clara dies on Trap Street (in *Face the Raven*) – and the Doctor beckons her through a portal leading to the extraction chamber. It was originally thought that the "white and round" room might reuse the teleport chamber from *Hell Bent* (and why not, since both were Time Lord technology?). As eventually realised, the set design owed something to the painfully white ambience of the prison sequences in the cult sci-fi film *THX 1138* (1971).

But Clara's heartbeat has been frozen. Originally, the General asserted that it was their "moral duty" to explain – ie, that Clara must soon be returned to the end of her time stream, since the established fact of her death cannot be altered.

22m 45s The Doctor hits the General in the jaw – then, as per stage directions: "In the same motion – so expert – the Doctor snatches the gun from the falling General. Now levels it at him. (This action should be swift and scarily efficient – a tiny, disconcerting glimpse of the War Doctor, and what he was once like.)"

The General points out that his gun has no stun setting, leading into a deleted dialogue exchange. "If you fire, it's fatal," asserted the General. "He won't. He would never

PETER CAPALDI
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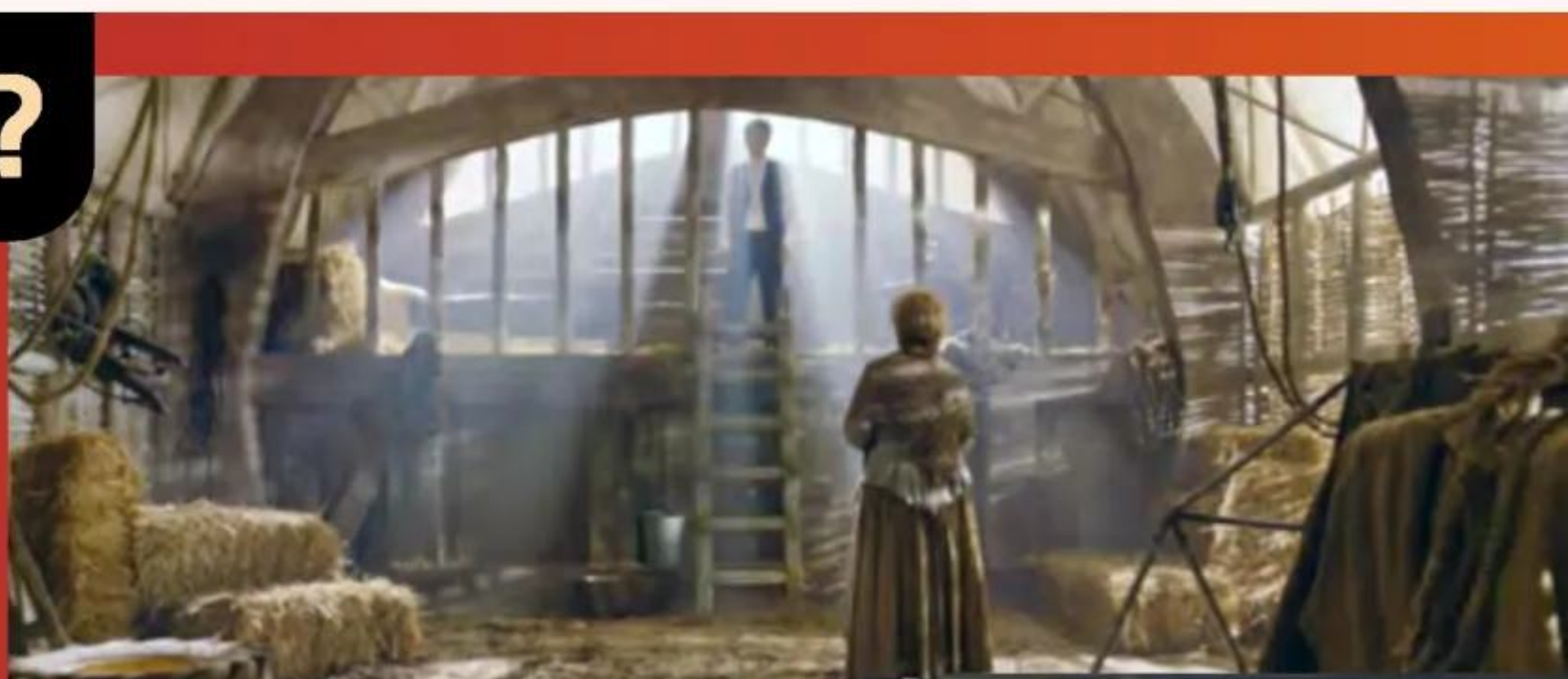
DOCTOR WHO

Poor Relation?



Entering the barn in the drylands (at **05m 42s**), a woman (Linda Broughton, right) finds the Doctor beside his childhood bed (as seen in *Listen*, 2014). After a beat, she recognises him: "Her eyes widen. An incredulous look. Her head cocks, like she's starting to ask *is it you?* but can't even form the words."

The identity of this woman – described in stage directions as "plump, elderly. Dressed in simple clothes, like she's from the Gallifreyan version of *The Waltons*" – remains uncertain. Some fans (on the *r/gallifrey* reddit, for example) have wondered if she was meant to be the Doctor's mother – a regenerated version of the same mysterious woman (Claire Bloom) presumed to be the Doctor's mother in *The End of Time*? Writer Steven Moffat used his question-and-answer column in **Doctor Who Magazine** issue 496 to address this speculation: "We've no idea who she is, nor should we. But a quick glance at the evidence, would remind you that the Doctor is a 'high born Gallifreyan' so that would seem unlikely. So what was he doing in that barn, and who were those people? The Doctor won't tell me..."

Mother? Aunt? Sister? Daughter? Someone else? *You* decide.

do that," said Clara. "You think you know him. But I've seen him fight," the General told her – recalling the Doctor's Time War incarnation.

After confirming that the General is on his tenth body, the Doctor blasts him in the chest; squarely in the Seal of Rassilon, in fact, which would seem to imply that the General's armour is purely ceremonial...

Having picked up a human-compatible neural block, the Doctor rushes Clara along a corridor towards a lift. The distinctive curlicues in its ceiling joists prove that this briefly seen backdrop was reused from one of the Le Verrier orbiting lab sets in *Sleep No More*, three episodes earlier.

24m 34s Meanwhile, the General regenerates... into a female incarnation (T'Nia Miller). The possibility that Time Lords could change their apparent sex was floated by the Eleventh Doctor's post-regenerative squeal of "I'm a girl!" in *The End of Time* (2010), formalised by lines about the Corsair in *The Doctor's Wife* (2011), and visibly confirmed by the Master's return as 'Missy' in *Dark Water* (2014) – but this was the first time the process was depicted on screen in the series proper. The important addition here, though, was the female General's line about being "back to normal" – suggesting that Time Lords could go for long periods without changing gender. Like the Doctor...

The script indicated merely that the General was "now a rather younger woman", with no mention of her Black ethnicity – another regenerative first.

Arriving, Ohila asserts that the Doctor will have run to the cloisters. Her description of these as "the hell of the Time Lords" didn't appear in the script; one's tempted to speculate that it was post-dubbed to help justify the *Hell Bent* title, which wasn't decided upon until after recording. (Likewise, a "heaven" line was dubbed into *Heaven Sent*; see last issue.)

25m 08s Proceeding through the cloisters, Clara wonders why Gallifrey is no longer frozen in another dimension, as per *The Time of the Doctor* (2013). "Well, they must have unfrozen it and come back," the Doctor says, glibly. Why and how the Time Lords contrived to unfreeze their planet and return it to our universe remains unclear – but it's not impossible that Missy had something to do with it. In *Dark Water/ Death in Heaven* (2014), she was seen to have acquired a Gallifreyan data slice, and told the Doctor that their home planet was not lost...

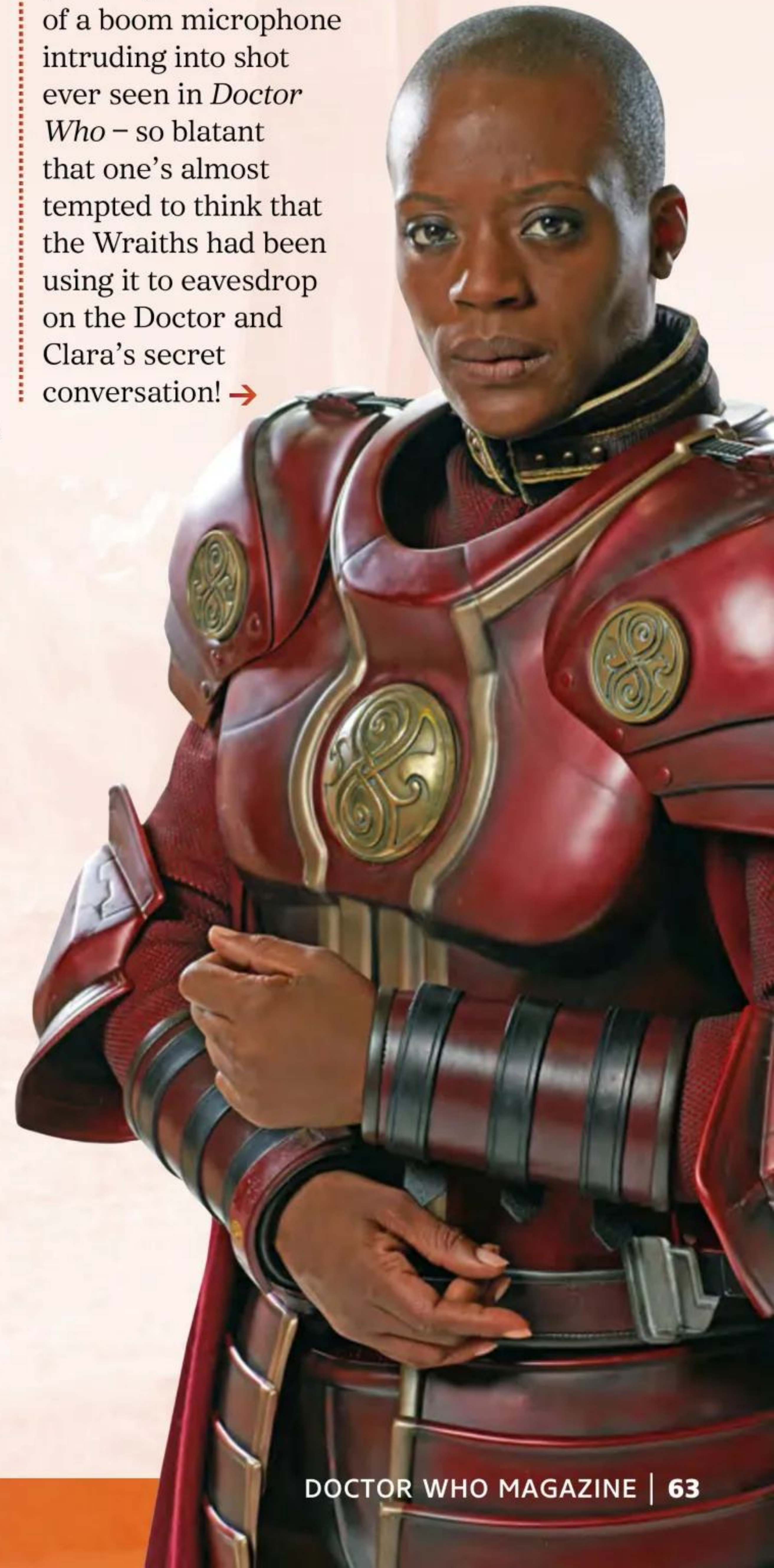
As originally scripted, this heavily post-dubbed sequence began with the Doctor emerging from the lift, explaining to Clara that he'd missed both of the General's hearts (as we saw when he blasted the Seal) and his brain stem – meaning the General would be up and about in no time. This soon led to a line eventually dubbed in earlier, at **24m 26s**: "Death is Time Lord for man-flu." It wasn't funny, Clara told him. "It's a little bit funny –" he began, before Clara interjected: "*You are better than this!*" This was what caused him to toss the General's gun away (and why, on screen, he asks her if she's happy).

The gun clatters to the ground beside a Weeping Angel, in cherub form – as seen in *The Angels Take Manhattan* (2012).

28m 01s After passing by Cloister Wraiths, and a Dalek damaged in the Cloister Wars, Clara encounters Weeping Angels and Cybermen... which the Matrix can use to defend its secret exit, explains the Doctor, in unscripted, dubbed-over dialogue. While trying to unlock the primary service hatch, he tells her about his time in the confession dial. He knew the Time Lords had trapped him there, but he refused to tell them what he knew about the Hybrid, so he'd have something to bargain for Clara's life. In the first draft, Clara's shocked expression prompted a callback to the flashcards he was carrying in *Under the Lake* (2015): "...what's that face? I don't have that one written down. Is there a card for that one?"

Arriving with the General, Ohila reveals that the Doctor was in the dial for four and a half billion years. When Clara demands to know why the Doctor would do that to himself, stage directions had him looking "faintly perplexed – [with] a frown of almost childish puzzlement. Like he doesn't understand why anyone would ask that question." He explains by using an expression that Clara had first used against him in *Kill the Moon* (2014), but which he'd echoed in *Under the Lake* and *The Girl Who Lived* (2015): "I had a duty of care." For Clara, stage directions claimed: "that's the moment that slays."

35m 41s After telling the Doctor something unheard, Clara distracts the General while the Doctor opens the hatch, gets to the workshops, steals a cylindrical TARDIS, and begins to materialise it around Clara. But as she waves goodbye to Gallifrey, we get probably the most blatant view of a boom microphone intruding into shot ever seen in *Doctor Who* – so blatant that one's almost tempted to think that the Wraiths had been using it to eavesdrop on the Doctor and Clara's secret conversation! →



Above: The Doctor and Clara in the "classic" TARDIS.

Below: Ohila (Clare Higgins) – high priestess of Karn.

Opposite page top: The Doctor and Clara trigger the neural block together.

Opposite page below: Me (Maisie Williams) and Clara take off in the diner-TARDIS.

→ Before dematerialising, the Doctor hears Ohila berate him for breaking every code he ever lived by. In the first draft, the Doctor called out that she got his vote – because, as the General subsequently explained: "Technically, the outgoing president nominates his successor..." (Perhaps suggesting that the Sisterhood of Karn were native Gallifreyans?)

36m 43s Although the "basic" white TARDIS stolen by the Doctor shares several all-but-identical features with the first one he pinched from the Time Lords – including its central console, aluminium floor plates, ceiling canopy, monitor housing and screened-off Fault Locator area – it isn't exactly the same as that first seen in *An Unearthly Child*: the zig-zag doors, for example, look rather small. But it's implied that this TARDIS, too, was taken from a workshop – so perhaps its internal dimensions were faulty, and it was in for repair?

The various control-room elements were constructed for the drama-documentary *An Adventure in Space and Time* (2013) – and repainted in brilliant white from the true off-green of the monochrome-era set. Stage directions described the Doctor "flying around the classic console, like a distinguished Scottish actor who's slightly too excited for his own good..."

With Clara's heartbeat still frozen, and the chronolock tattoo on her neck (from *Face the Raven*) still showing '000', the Doctor sets the controls for the last hours of the universe... when there's a knocking on the doors from outside. "Four knocks. It's always four knocks," says the Doctor – recalling the prophecy ultimately fulfilled in *The End of Time* (2009-10).

Alone, the Doctor heads out of the TARDIS – with the camera angle disguising the fact that Peter Capaldi was too tall to exit the too-small doors without stooping...

The Doctor and Clara last visited the end of the universe in *Listen* (2014) – where they encountered the stranded time traveller Orson Pink (Samuel Anderson). Accordingly, in the first draft, the Doctor recited part of the same poem he'd quoted in *Listen* – *The Monster Beneath the Bed*, by Darlene Walsh: "Perhaps they're all just waiting/Perhaps when we're all dead/Out they'll come a-slithering/From underneath the bed."

40m 58s Sitting in front of a chessboard in what remains of the cloisters, the Doctor finds the immortal 'Me' (Maisie Williams) – and reminds her of what he'd told her when they last met, in *Face the Raven*: that the universe would become a very small place when he was angry with her.

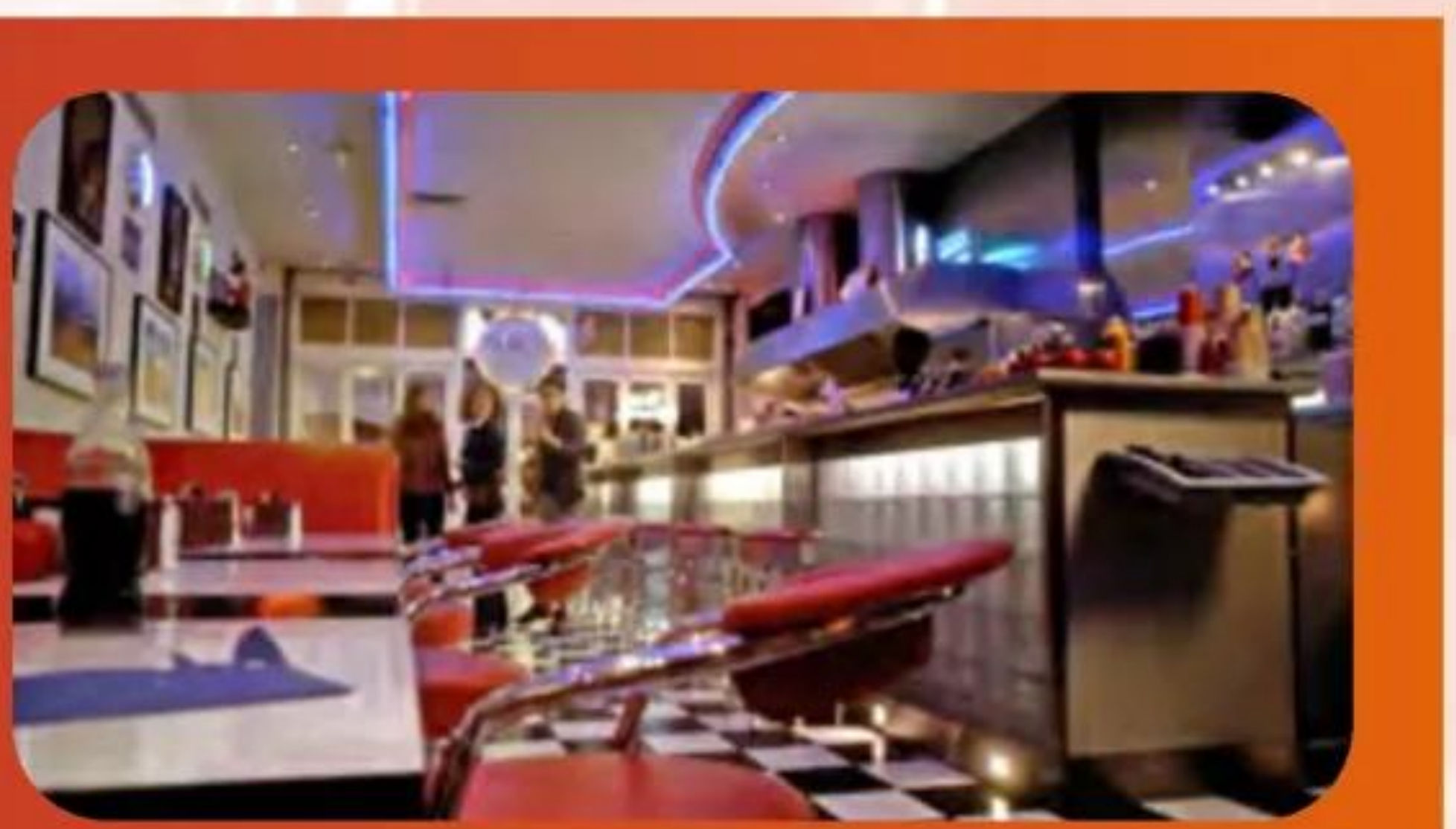
"You don't like endings," says Me – exactly what River Song (Alex Kingston) said the Doctor didn't like in *The Angels Take Manhattan*, and again in *The Name of the Doctor*. Did she and Me meet at some point?

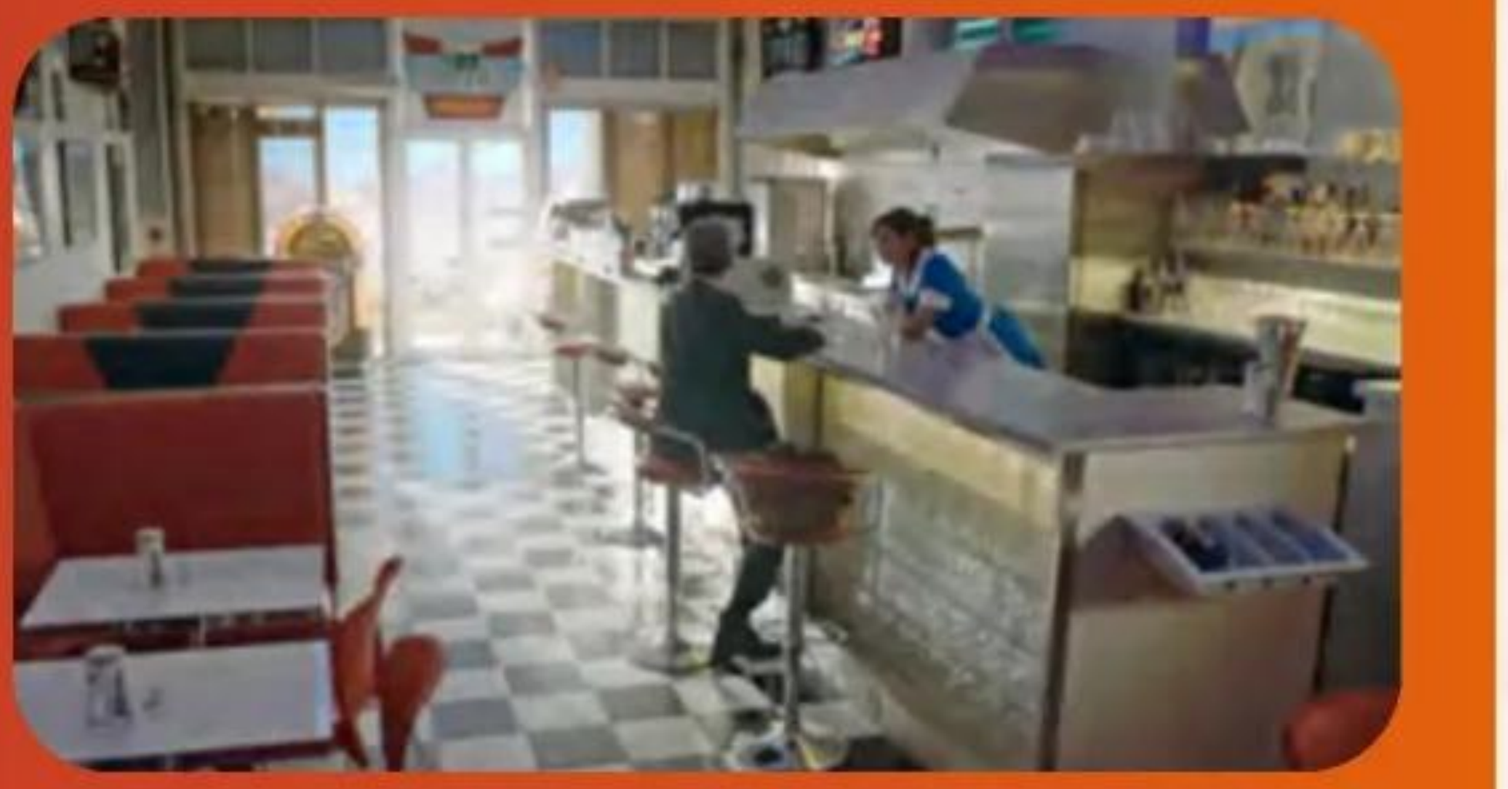
Originally, Me then glanced round the ruins, where the Sliders still flickered about. In dialogue cut from the finished version, she said they were on the last fragment of Gallifrey: "The Time Lord matrix [sic] is guttering, but the ghosts still walk. They tell me stories sometimes... of the little boy who didn't know how to give up." This would have explained how Me knows all about the Doctor's attempt to steal Clara away from the moment of her death...

The half-human, half-Mire Me is sitting in the ruins of Gallifrey – another reason, probably, why the Doctor thinks she fits the prophecy about the Hybrid. This was originally told to him by the Wraiths, back when he was a student – so it's reasonable to assume they must have told Me all about the Hybrid, too.

Me suggests that the Hybrid could be half-Time Lord, half-human. Stage directions indicated a shot of the Doctor: "Stiffens in his chair. A nerve, struck." That nerve, of course, being the Doctor's presumed half-human ancestry, as described, controversially, in the 1996 TV movie.

The Diner Things





The Snacks and Gas diner interior closely resembles that of the diner seen in *The Impossible Astronaut* (2011) – unsurprisingly, since the script specified that these scenes should be shot at the same location: Eddie's Diner, on Mermaid Quay in Cardiff Bay (closed since 2019, alas). The Doctor will finally remember visiting the place with his former companions the Ponds, recalling that it used to be on the other side of the hill.

Eventually, we'll learn the whole place is the chameleon-circuit-disguised exterior of a TARDIS – but not his own, which makes us wonder: why would this *other* TARDIS' chameleon circuit generate the interior of somewhere it's never been to? And why would it change many of the details around? Just for fun, *The Fact of Fiction* invites readers to circle as many differences as possible in the two pictures here. (The jukebox has been shifted, for starters.)

The most likely explanation is that the Doctor later took Clara to the same place, after the inside had been moved around, and it's *that* version that's been recreated from her memories. Because why else would the jukebox be playing the same jazz version of *Don't Stop Me Now* that Clara saw performed live on a future space train in *Mummy on the Orient Express* (2014), rather than the 20th-century Queen original?

PETER CAPALDI
JENNA COLEMAN
DOCTOR WHO

Me asks: what if the Hybrid wasn't one person, but two? A Time Lord and a human woman very like him – companions willing to push each other to extremes...

44m 57s The Doctor doesn't answer Me directly when she asks how he and Clara met. His response was cut: "We met, we just met, does it matter?" But Me persisted, referring back to *The Bells of Saint John*: "I heard she phoned the TARDIS. Who gave her the number?" The woman in the shop, the Doctor told her – then he immediately recalled having learned the woman's true identity in *Death in Heaven*: "Missy!" But the Doctor's nemesis must have known about the Hybrid prophecy when she brought the Doctor and Clara together – which surely makes the Hybrid's existence an example of a bootstrap paradox (a phenomenon defined by the Doctor in the pre-credits to *Before the Flood*, 2015).

With Clara watching via the scanner, the Doctor says he knows he's gone too far – and intends to use the neural block to erase him from her memory. "Usually, I do it telepathically," he adds – seemingly referring to how his Tenth incarnation had erased himself from the mind of another Time Lord/human hybrid, the Doctor-Donna (Catherine Tate), in *Journey's End* (2008). On the face of it, this would seem to be a pretty desperate scheme – not least because even with her memory of the Doctor wiped, Clara will surely notice (again) that her heartbeat has gone. But who knows – maybe the device can be programmed to block perception, as well as memories?

When the Doctor and Me enter the cylindrical TARDIS, Clara claims she's used the Doctor's sonic sunglasses to reverse the neural block's polarity – meaning that it'll block his memory of her, not vice versa. Since he can't have had time to tailor the device to himself and Clara uniquely, it appears to function on an impersonal basis – ie, any user can block their target's memories of them. (Which explains, perhaps, why it seemed to be standard kit in the extraction chamber – used to ensure that the extracted person doesn't start blathering about Time Lords when they're returned to their final moments?)

49m 55s Unsure if Clara has succeeded, they decide to activate the device together; moments later, the Doctor sags to the floor, affected. "Never be cruel and never be cowardly," he tells Clara – paraphrasing a description of the Doctor originally given by former script editor Terrance Dicks in the Target edition of his non-fiction book *The Making of Doctor Who* (1976) – one that appears to have made a big impression on Steven Moffat, since he put it in the mouth of Comic Relief companion Emma (Julia Sawalha) in the charity comedy *The Curse of Fatal Death* (1999), then gave it to the Tenth Doctor in *The Day of the Doctor*. Recalling the latter, Clara later whispered it to the boy Doctor in *Listen* – in the process, turning the Doctor's personal mantra into *another* example of a bootstrap paradox (not inaptly).

The Doctor also tells Clara to never eat pears, resurrecting an idea deleted from the Tenth Doctor's recorded instructions to companion Martha (Freema Agyeman) in *Human Nature* (2008): "Don't let me eat pears. I hate pears."

52m 33s Later: the Doctor comes to in the desert, where a Cadillac driver (Martin T Sherman) says that Clara has gone. "Clara who?" asks the Doctor. His movements between here and the diner outside Jackson remain unclear – but certainly he acquires a guitar and a backpack, and learns that his TARDIS has gone from London, where he left it in *Face the Raven*. (He didn't necessarily go there, though; more likely he called graffiti artist Rigsy, or his friends at UNIT.) Did Clara leave a metaphorical breadcrumb trail to lead him to the diner, perhaps to test the neural block's efficacy?

While his back's turned, playing guitar, Clara opens the door to the rest rooms – revealing the control room of the formerly cylindrical TARDIS, with Me inside. It's just as well, then, that the Doctor didn't feel compelled to visit the 'Guys' room after drinking his lemonade at **13m 06s**! But was it even real lemonade, since the diner itself was an illusion conjured up by the chameleon circuit of the cylindrical TARDIS?

The Doctor's rucksack, which was dumped on one of the bar stools, dematerialises along with the diner... meaning he's accidentally given Clara something to remember him by. (Let's hope the contents amount to more than a spare pair of pants and a toothbrush.) He's left with his police-box TARDIS, which still bears Rigsy's portrait of Clara. Stage directions had him kneeling beside the mural as he came to the wordless realisation: "Oh! It was *her!*"

59m 23s In an unscripted final shot, both police box and diner bypass one another in the Vortex. With Clara's death a fixed event, she knows she'll have to return to Gallifrey, to be put back on Trap Street. But, like the Doctor, she intends to get there the long way round...

... presuming that the Time Lords don't catch up with the diner-TARDIS first. Or that Me doesn't betray Clara to them, just like she once betrayed the Doctor – this time in exchange for the diner-TARDIS, perhaps? Because one thing's for certain: as an immortal, she'll eventually end up in the ruins of Gallifrey, in front of a chessboard... again. The question occurred, when we first saw that board: who was Me playing chess with, if everyone else in the universe was dead? The answer, in retrospect, is obvious: the later version of her, who went off in the cylindrical TARDIS, but ended up back there eventually. Now *that's* the long way round. **DWM**

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The shadow of the 'Barbenheimer' phenomenon – that is, the same-day release and even back-to-back screenings of Greta Gerwig's *Barbie* with Christopher Nolan's *Oppenheimer* – hung heavy over the cultural landscape of 2023. Apparently, it reached as far as Big Finish HQ, resulting in their own curious double-feature interpretation – *The Eighth Doctor Adventures: Audacity*.

Whereas Margot Robbie's paragon of plastic perfection ran the gamut of self-realisation throughout her movie, Jaye Griffiths' Lady Montague (or 'Dassy') arrives fully formed in Lisa McMullin's *The Devouring*. Her blistering encounter with Richard Reed's clownish Prince George, and a dazzling robbery of her own lavish dinner party, make for arresting spectacles that demonstrate her no-nonsense personality. They also form a *perfect* backdrop for Paul McGann's Eighth Doctor, heard here as the romantic adventurer of 1996's TV movie rather than the war-weary traveller of more recent memory. By this point, it almost seems redundant to remark upon how good he is in the part, but it's always nice to be reminded.

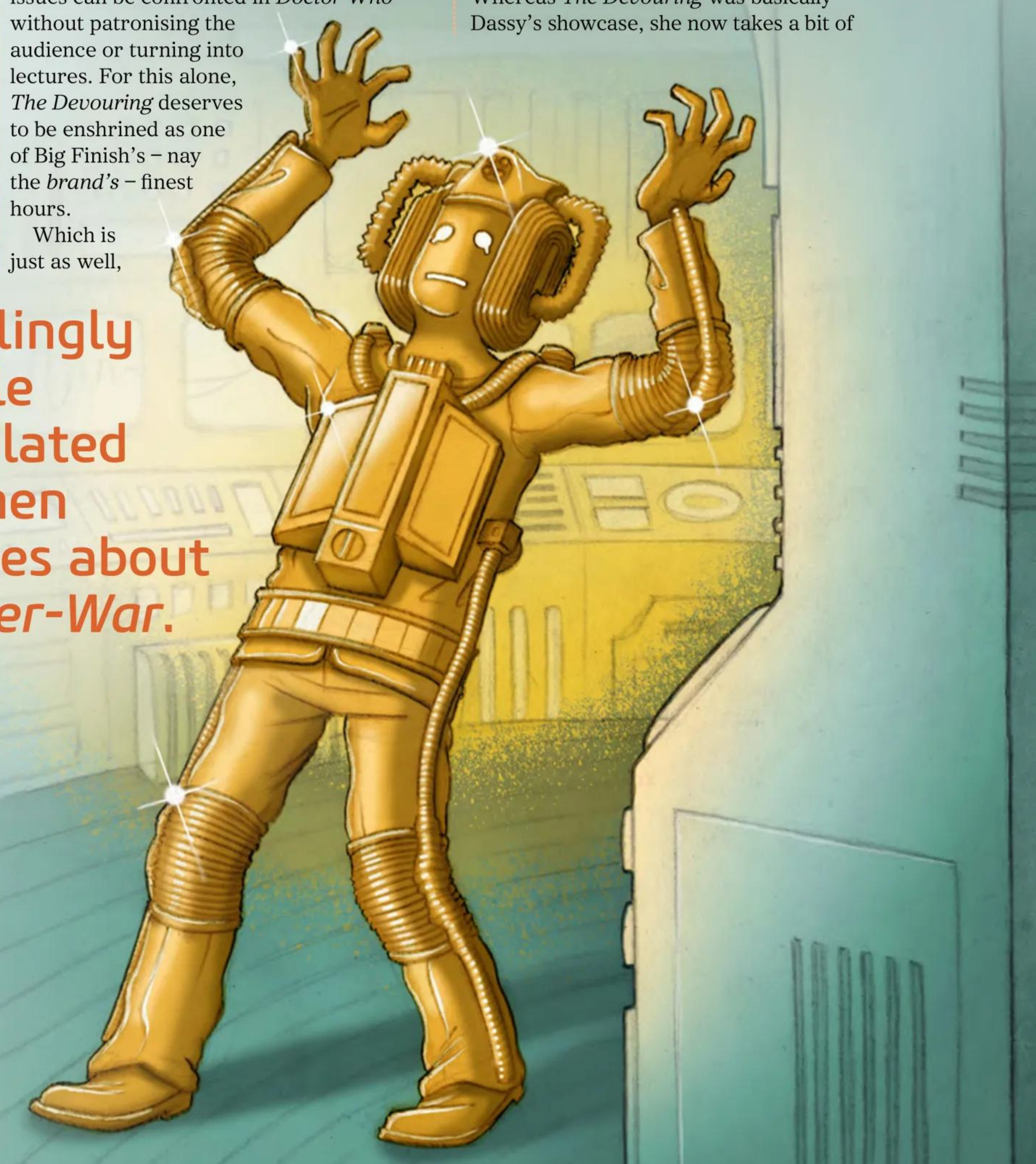
Elsewhere, special mention must go to Joseph Millson's portrayal of the wonderfully posh Ignatius, Dassy's devoted husband. Instead of pure comic relief, Millson shows that there's a huge heart behind all the funny stuff, and together with Griffiths he weaves a palpably affectionate bond. He's certainly a far cry from Ryan Gosling's confused, self-absorbed Ken; the Montagues' loving marriage is a definite one-up on Gerwig's dysfunctional dollies.

After a fair chunk of folderol, the big baddie reveals itself, and it's essentially the male gaze in monster form. The revelation – that Audacity is being hunted simply because she happened to make eye contact with a singularly possessive entity through her telescope – will feel sickeningly familiar to many women, and should ring a warning note for men, too. Her short speech about the constant worry of the barest glimpse or stray smile resulting in unwanted attention or even assault is a spiritual sister to America Ferrera's fêted tirade from *Barbie*, serving as a shining example of how real issues can be confronted in *Doctor Who* without patronising the audience or turning into lectures. For this alone, *The Devouring* deserves to be enshrined as one of Big Finish's – nay the *brand's* – finest hours.

Which is just as well, considering how it comes slightly unstuck once the gaze-beast is actually confronted. Although we're treated to a few sparkling asides from the excellent supporting cast, the realisation (and indeed the name) of the titular being feels a trifle uninspired, and the Doctor's wand-waving solution is an outrageous cheat. The overall effect, therefore, is like a gorgeous house, decked out with the finest furniture and fittings, but sadly no walls or roof – which, ironically, makes it entirely appropriate for Barbie, if not for dear Dassy. Thankfully, the core message and stellar acting leave a more lasting impression – meaning that, despite its flaws, *The Devouring* emerges as not only thoroughly enjoyable, but maybe even important.

On to *Oppenheimer*, then. The man himself is directly referenced by the Doctor in the first few minutes of Tim Foley's *The Great Cyber-War*. Whereas *The Devouring* was basically Dassy's showcase, she now takes a bit of

A thrillingly horrible gold-plated specimen thrashes about in *Cyber-War*.



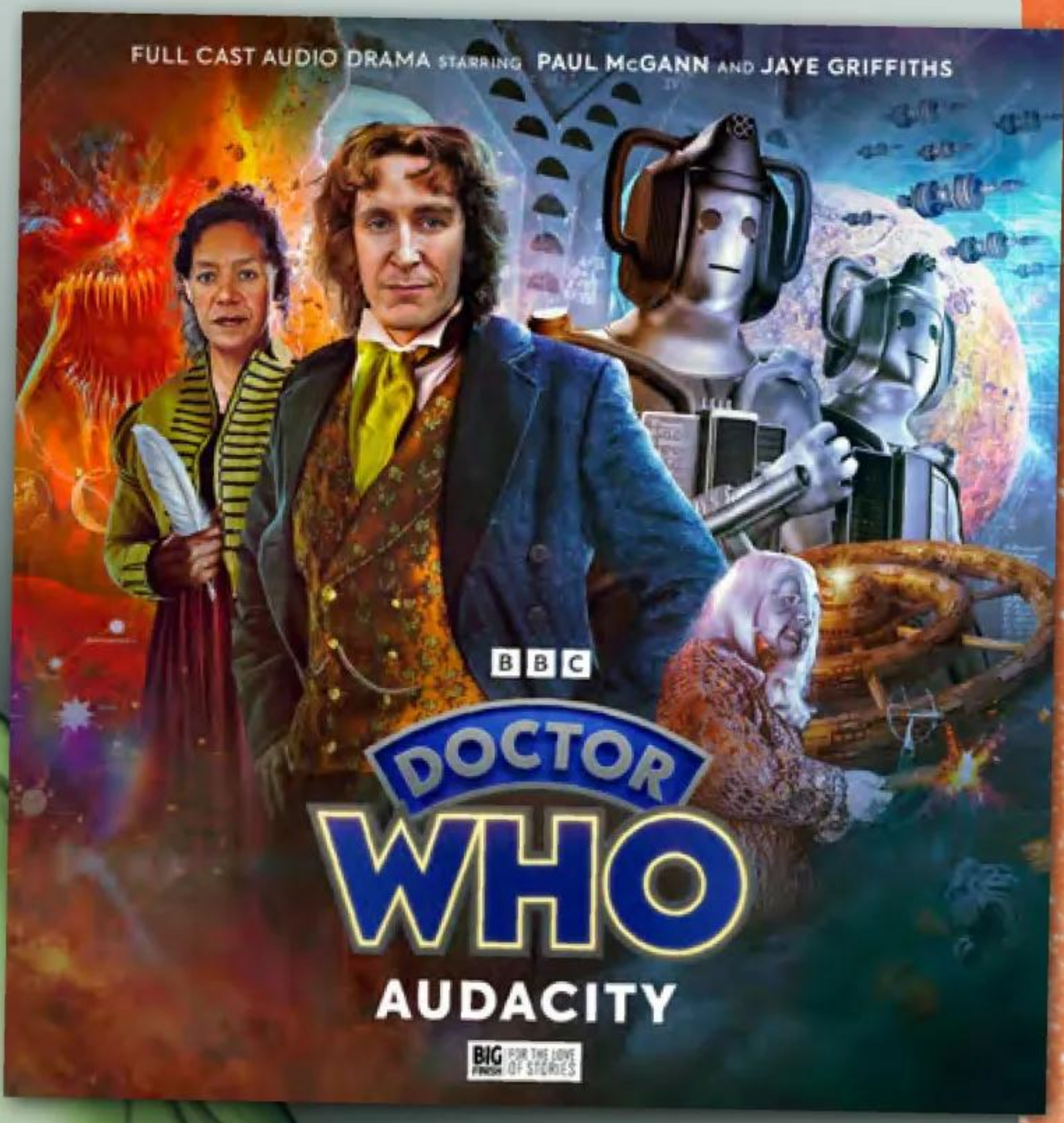
a backseat to McGann's Doctor – which, though unexpected, is hard to complain about. Relegated to a secondary thread about working conditions for alien miners, Griffiths makes the most of it, and Foley is to be commended for reaching back to the human rights concerns Dassy expressed in McMullin's yarn.

But just because Dassy's missing in action doesn't mean *Cyber-War* is a boys' club. Playing gruff Vogan Galta, *The Bill*'s Trudie Goodwin manages – along with Karen Archer as the spookily similar Vrull – to transform the thinly conceived race of pontificating officials from 1975's *Revenge of the Cybermen* into colourful and layered creations, worthy of further exploration. Her mud-streaked account of a hideous battle injury is riveting; together with the visceral body-horror that accompanies it, this makes for a show-stealing moment.

But what of Oppenheimer himself? There's much talk of a devastating, world-changing weapon in the offing from Keith Drinkel's mad scientist Oberon Fix, but the atmosphere is more like that of an action-thriller than a doom opera, and Drinkel's portrayal is convivial to the point of cartoonishness. Happily, this is entirely congruent with a script centred around glitter guns and metal desserts, and featuring the silliest version of the Cybermen *ever*. Cyberleader Nicholas Briggs milks the bizarre American accent adopted by his 1970s predecessor for all its worth, relishing lines like *"bum-bardment will commence!"* but still managing to conjure authority and even menace.

Inevitably, most of the striking set-pieces revolve around the silver giants, from the awe-inspiring image of them marching across the surface of the pyramidal space station to the thrillingly horrible gold-plated specimen that thrashes about in Fix's lab. Meanwhile, McGann gives them a run for their money, shinning up the obligatory lift shaft with quips aplenty. If *Cyber-War*'s ambition was to recreate the tantalising tea-time triumphs of its template, it most certainly succeeds. On the other hand, if its intention was to ignite a serious debate about the ethics of WMDs, it would've been better not to cram this in at the end, resolving it just as quickly with another deus ex machina – a habit it must have learned from its twin, *The Devouring*.

Perhaps with another episode at his disposal, Foley might have found room to flesh out these and other areas. As it is, *Cyber-War* is another glorious fireworks display that ends in a slight fizzle, while still filled with enough whizz-bangs to keep us rapt for (most of) its two-hour length. If nothing else, the scintillating partnership of Griffiths and McGann looks set to usher in a new golden era for *The Eighth Doctor Adventures*.→


FULL CAST AUDIO DRAMA STARRING PAUL McGANN AND JAYE GRIFFITHS
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Top: *The Great Cyber-War*'s cast includes Trudie Goodwin (Galta), Karen Archer (Vrull), Jaye Griffiths (Lady Audacity Montague), James MacCallum (Nelvin) and Diana Yekinni (Dellatine).

FULL CAST AUDIO DRAMA STARRING DEREK JACOBI
FEATURING MURRAY MELVIN WITH NICHOLAS BRIGGS AS THE DALEKS
FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
ROGUE ENCOUNTERS
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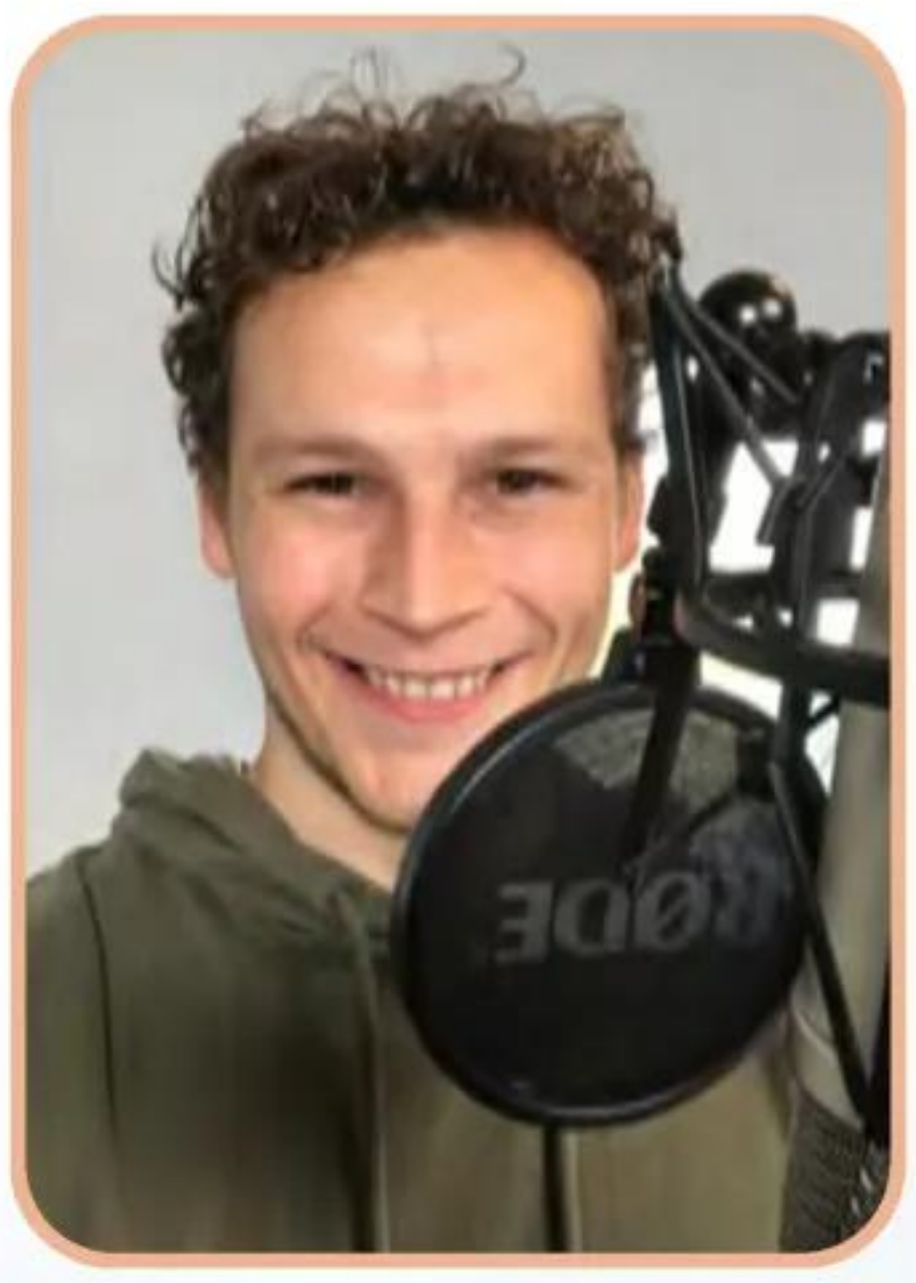
The title of Big Finish's new box set, *The War Master: Rogue Encounters*, could be called a trifle misleading. While it features plenty of encounters, rogue and otherwise, there's precious little War Master.

Take Tim Foley's opener, for instance. In *Runtime*, the character Derek Jacobi plays for most of the... well, *runtime*... is far closer to the Doctor, fiddling about with foreign gadgets and coaxing Aitch Wylie's likable soldier Slug across a battle-torn wilderness. They work well together, and the scene of them hopscotching over submerged Dalek domes combines the same mix of whimsy and terror that pervades the Doctor's best escapades. In fact, the dissembling is so good that we begin to wonder if the other shoe will ever drop – but it does, of course. *Runtime* ends on such a stirring note that it's almost a shame we won't be revisiting the scenario at the end of the set. Hopefully it won't be too long before a rematch.

At first, it would seem that Rochana Patel's *Manhunt* covers much the same ground. The Master uses his 'cuddly grandpa' persona to persuade another hapless individual into doing his bidding. And while his true colours remain mostly hidden again, what emerges is a complex tale that might not even require his presence. The combination of FBI shenanigans and a squad of classic 'grey' aliens means that this feels more like *The X-Files* than *Doctor Who*, which is no bad thing. Loreece Harrison holds her own against Jacobi as tortured abductee Alison, and if the giant lizard creature is possibly a little superfluous, then the surprisingly sweet ending more or less banishes it from our minds – which, in a story about suppressed memories, is rather fitting.

In James Goss' *The Sublime Porte*, the Master's 'friendly old teacher' mask falls away almost immediately, only to reveal another mask beneath – that of a trembling, terrified victim. With the late Murray Melvin's silky super-being Bilis Manger ostensibly occupying the 'villain' role, Jacobi's squeals and squirms provide an intriguing insight into the renegade's private fears, performed with customary vigour and skill. As the piece morphs into a police procedural, Samuel Barnett's robotic Emlak makes a cracking foil for our main miscreant, and it's fun to imagine a whole series of them gadding about together. Alas, if the Master's Achilles heel is his predictability, then this sometimes applies to tales of his exploits, as here. Yet, despite the eventual punchline being visible from several light-years away, the true value of *The Sublime Porte* lies in the many meaty dialogues between Jacobi and Melvin – two actors at the top of their game.

And so to Scott Handcock's *Alone*, with Jacobi wearing perhaps the Master's thickest disguise – that of the kindly Professor Yana, first introduced in 2007's *Utopia*. Although he's effectively been playing sweet-natured pensioners for the greater part of three hours, the affection he's displayed towards sundry personnel has been a cruel game. Here, however, the rapport he builds with James G Nunn's ruffian Rafe is achingly real, making it that much more satisfying. The latter's descent into illness is heartbreaking and delicately handled, while the former's reaction is sublime, resulting in the standout of the entire ensemble. Quite frankly, whoever Jacobi is playing at any given time, it's sure to be utterly captivating, and *Rogue Encounters* is no exception. **DWM**



> In *The Sublime Porte*, Murray Melvin's silky Bilis Manger ostensibly occupies the 'villain' role.

Top right: Murray Melvin.

Above inset: James G Nunn plays Rafe in *Alone*.

Below: *Broken Hearts* principals Jacob Dudman (the Doctor) and Safiyya Ingar (Valarie) with producer Alfie Shaw.

Broken Hearts

Emotional unpacking is something *Doctor Who* has rarely had time for, even in its more feelsy 21st-century incarnation. As a result, Lisa McMullin's *Broken Hearts* is doubly welcome, given that it devotes an hour to dealing with the fallout from the startlingly bleak finale of February's fourth box set of *Eleventh Doctor Chronicles*.

Jacob Dudman is as impressive as ever in 'Matt Smith' mode – possibly the closest he comes to all of the Doctors in terms of ticks and tone – and Safiyya Ingar is equally reliable in their truthful portrait of feisty cyborg Valarie Lockwood. It's clear from the beginning that this won't be an easy ride, but even so, Valarie's constant battering of the Time Lord soon becomes rather wearing. Her anger is certainly justified, but it's an exhausting ordeal for the listener, especially as it doesn't result in any form of catharsis or resolution.

Much more engaging is a subplot concerning two cute little survey robots (played again by Dudman and Ingar), and if we could have just had 60 minutes of this plucky pair without mum and dad bickering in the background, it might have been a more pleasant experience.

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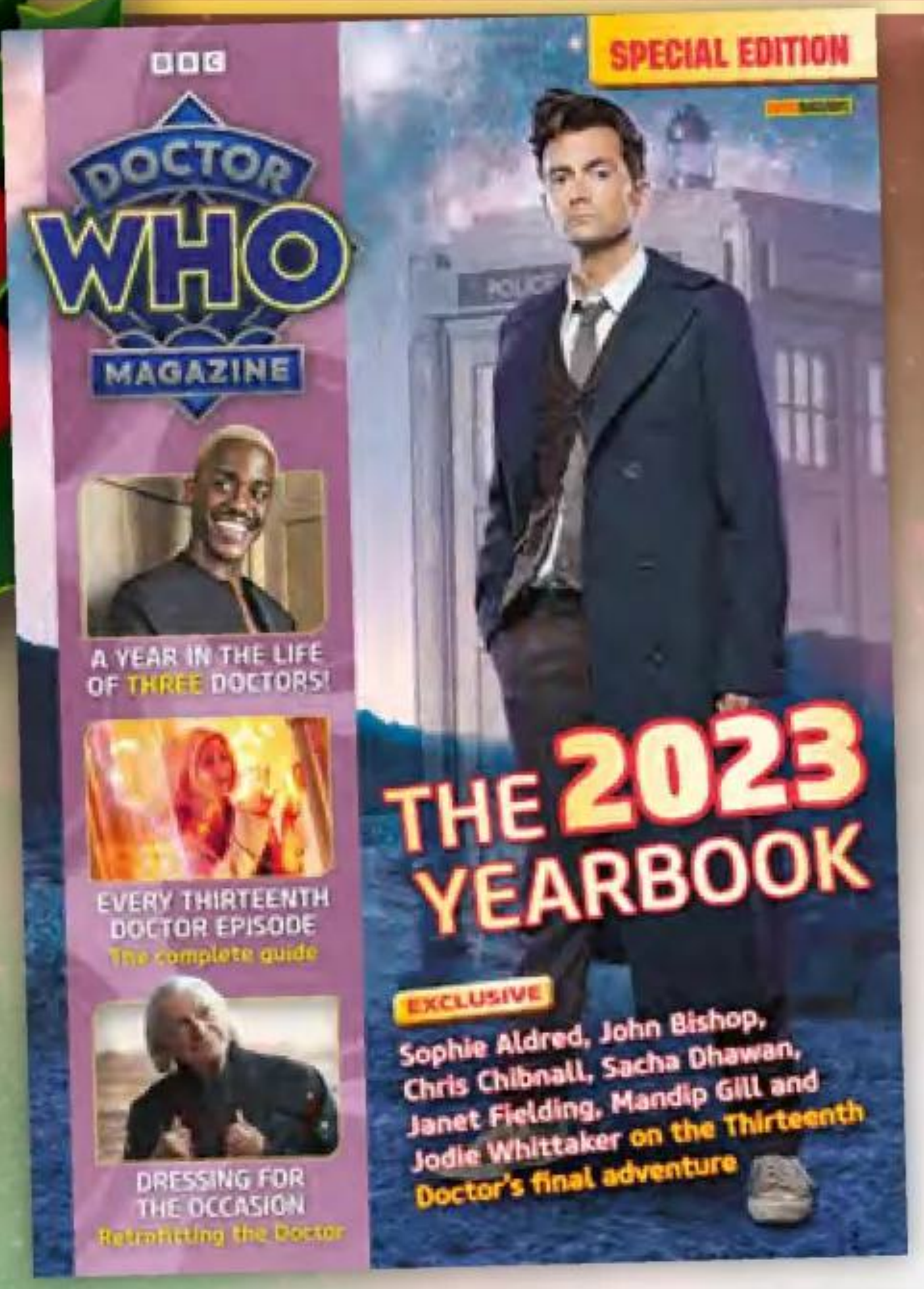
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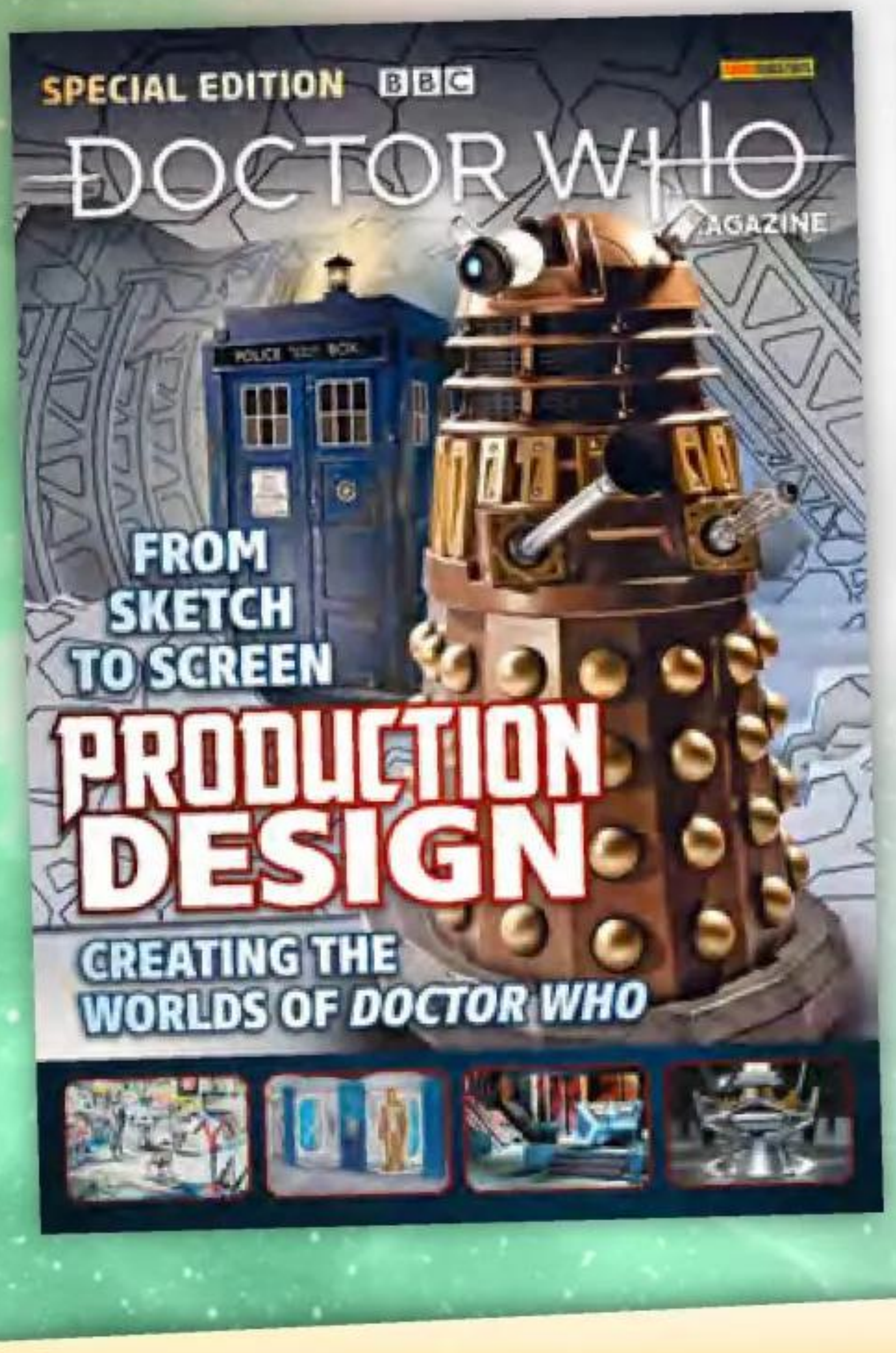
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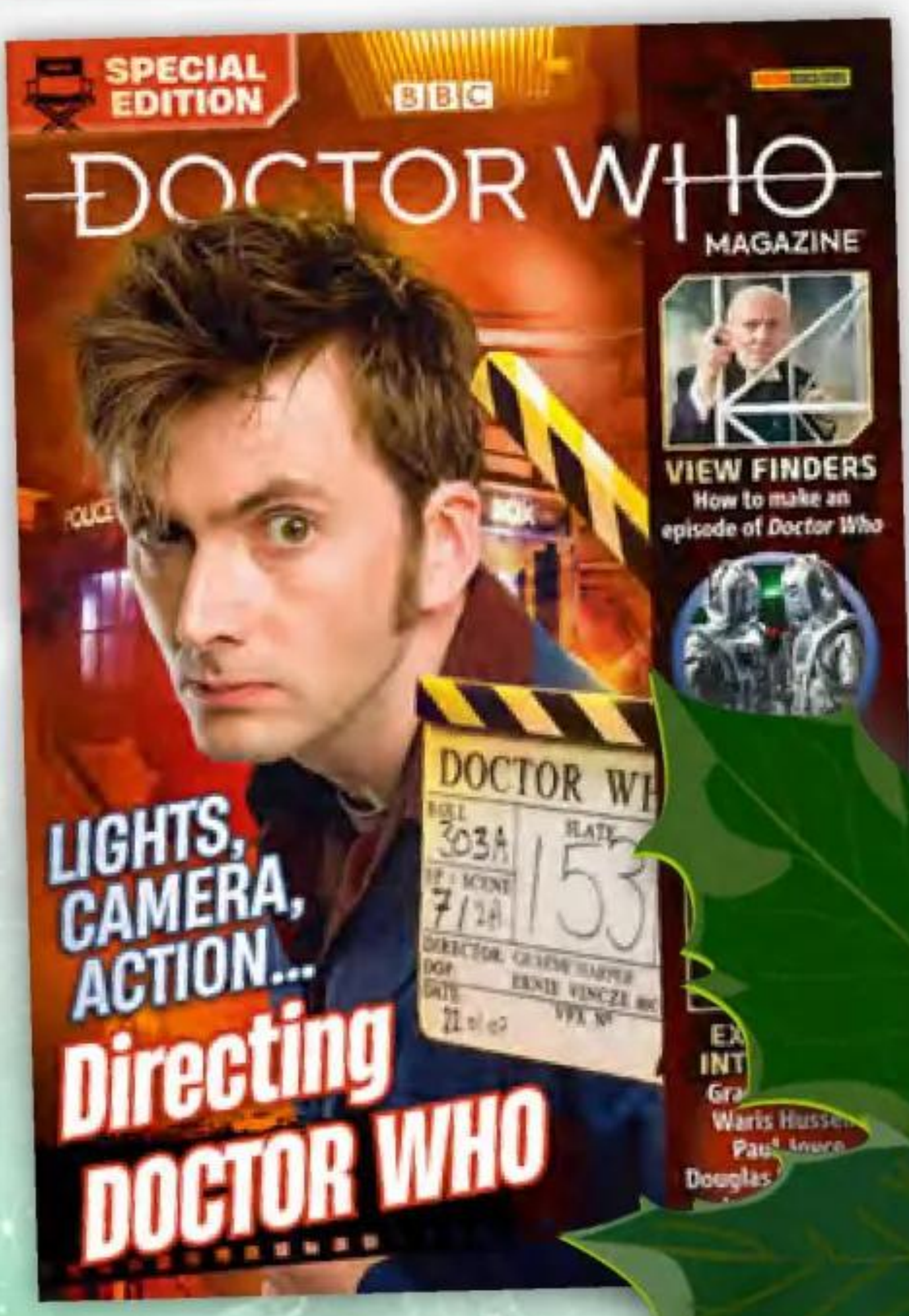
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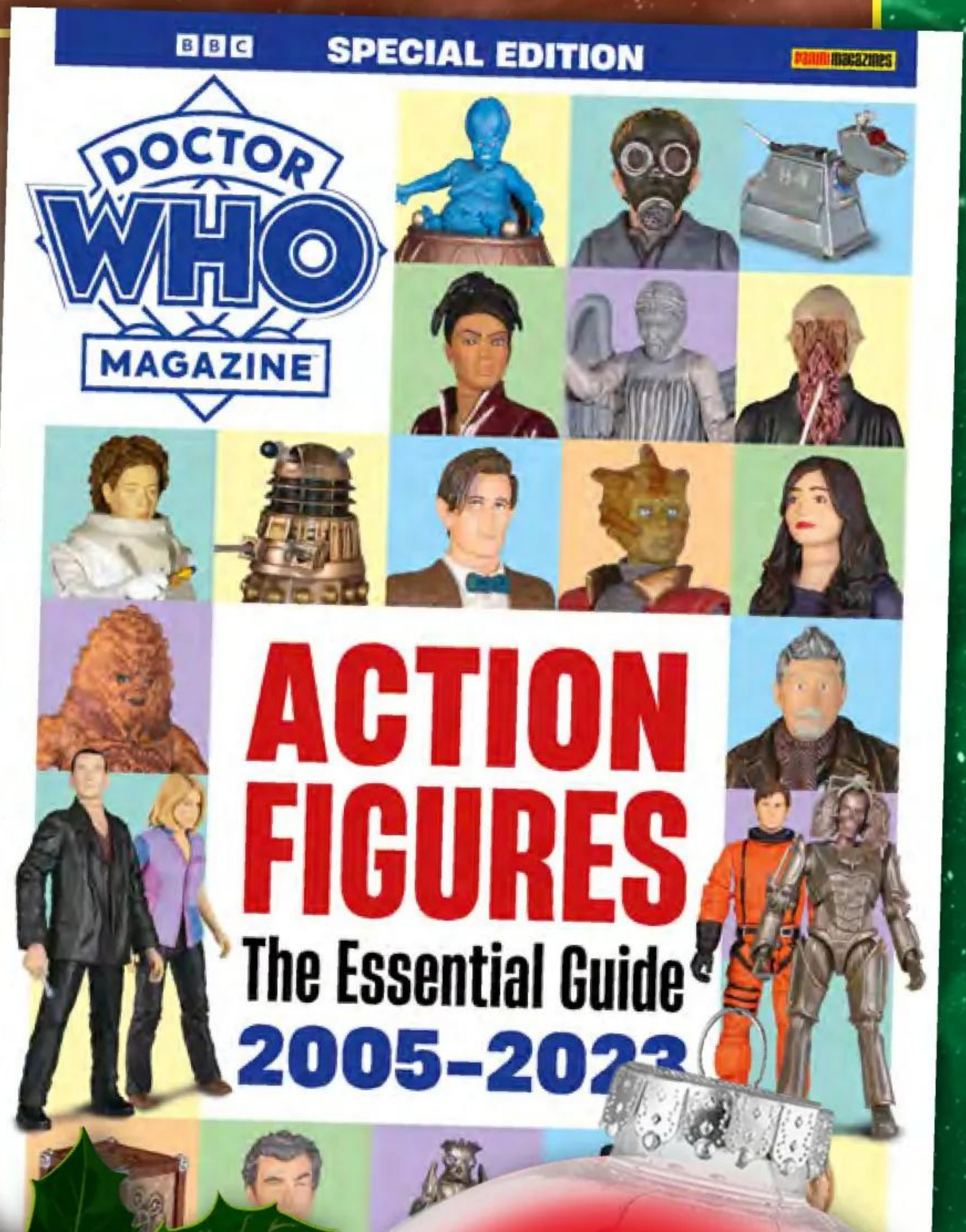
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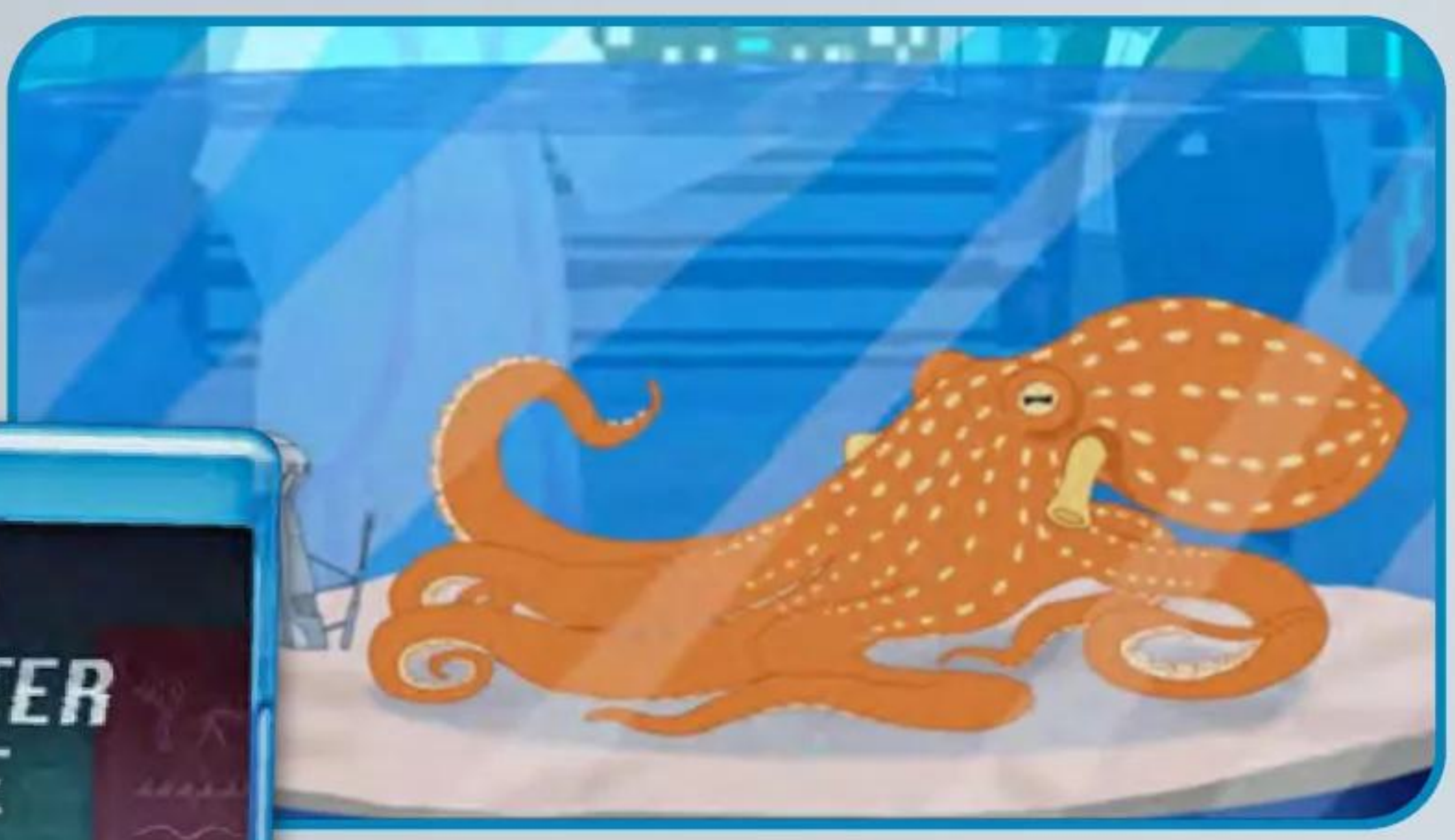
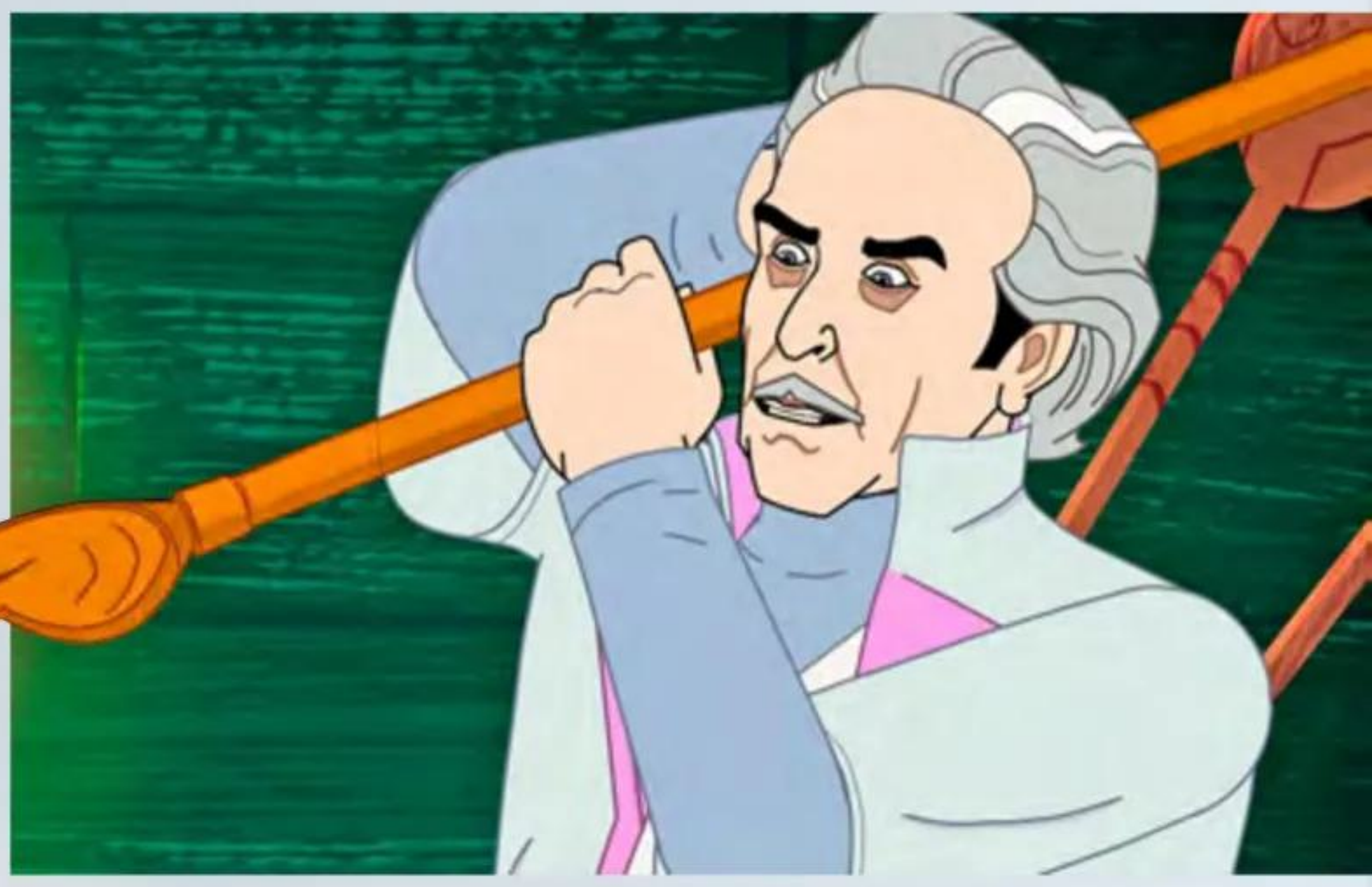




Finally, we get to see Professor Zaroff's pet octopus!

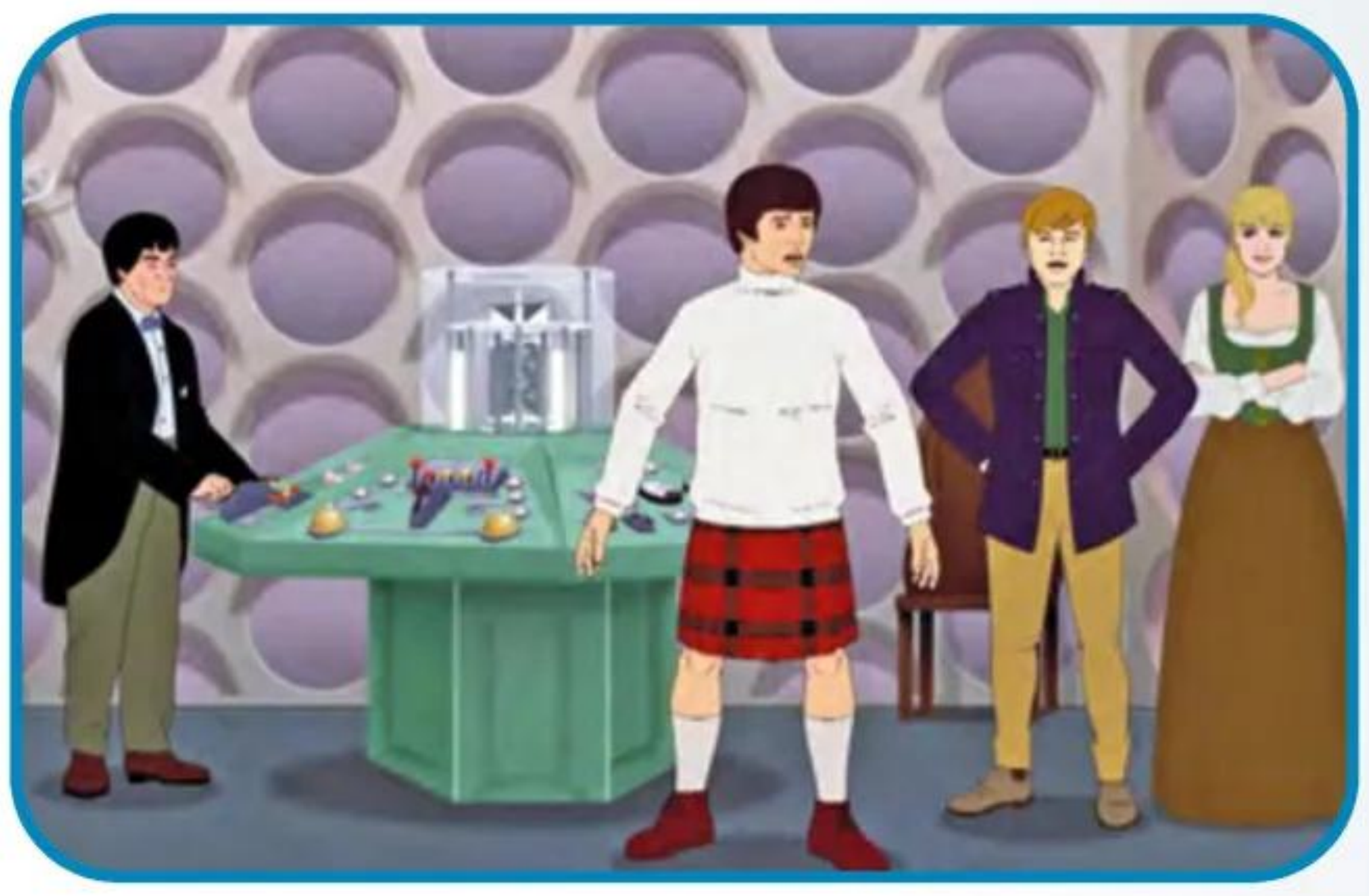
Back in the dark times, when only Episode 3 of 1967's Atlantis-set *The Underwater Menace* existed, fans listening to the surviving soundtrack speculated that the creature addressed by the mad scientist in Episode 2 must surely have been the pet octopus that he mentions in Episode 1. Nigel Robinson's 1988 Target novelisation consolidated this theory, even giving the supposed cephalopod a name – Neptune. So it came as something of a shock, when Episode 2 was rediscovered in 2011, to find that the organism housed in Zaroff's laboratory was actually a fish.

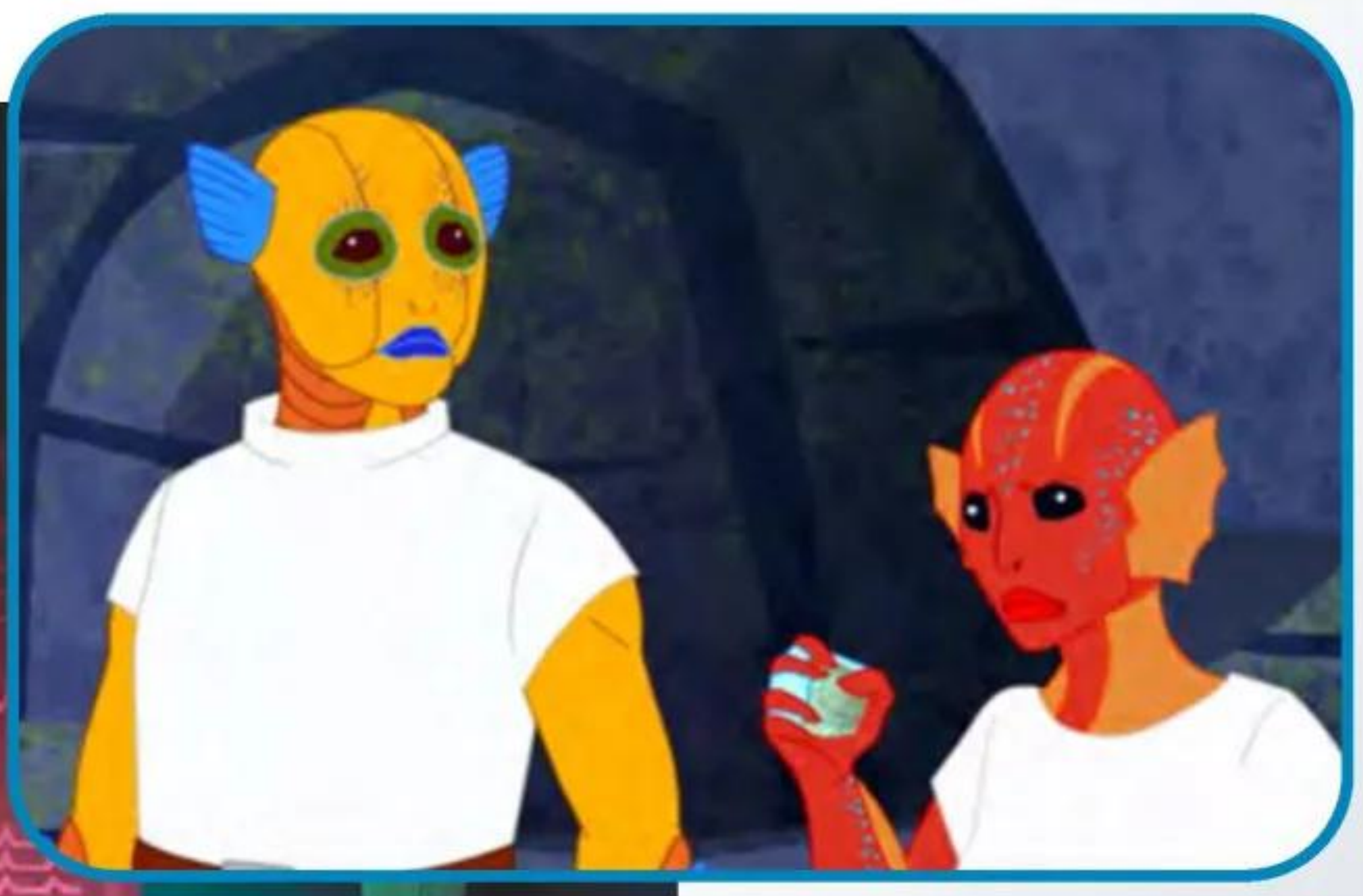
But now, this fully animated version of the adventure sees Neptune once more placed in his tank – a directorial decision that nicely sums up the creative approach taken to this fishiest of tales. The animation here quite brazenly gives itself a bigger imaginary budget than was available to the original production; sets that appear cramped and confined in the surviving footage are now vast ancient temples and enormous echoing caverns. Atlantis has had a makeover, and it's a resounding success.

Obviously, no animated avatar can compare to seeing a live-action performance from Patrick Troughton or his co-stars – though the character of Zaroff does suit cartoon-form very well indeed. In almost every other respect, what's on offer here not only works as an adequate substitute for the missing episodes, but also as (whisper it) an improvement. The decision to animate even the extant instalments makes absolute sense here. For one thing, it becomes abundantly clear that there's nothing really wrong with the script, and that any perceived shortcomings of the original serial are mainly rooted in production limitations.

The animation design work has obviously taken its cues from the 1967 visuals, but this is essentially a ground-up reworking. The costumes of the Atlanteans are a particular improvement, now much more clearly signifying a courtly and venerable people than they did before. The decision to give the natives a distinctive grey-green skin tone really helps to differentiate the characters. And the Fish People themselves are a gloriously psychedelic sight to behold. One alteration with the potential to cause controversy, however, is the Doctor's note to Zaroff, which has been reworded, and, even more surprisingly, omits his 'Dr W' signature.

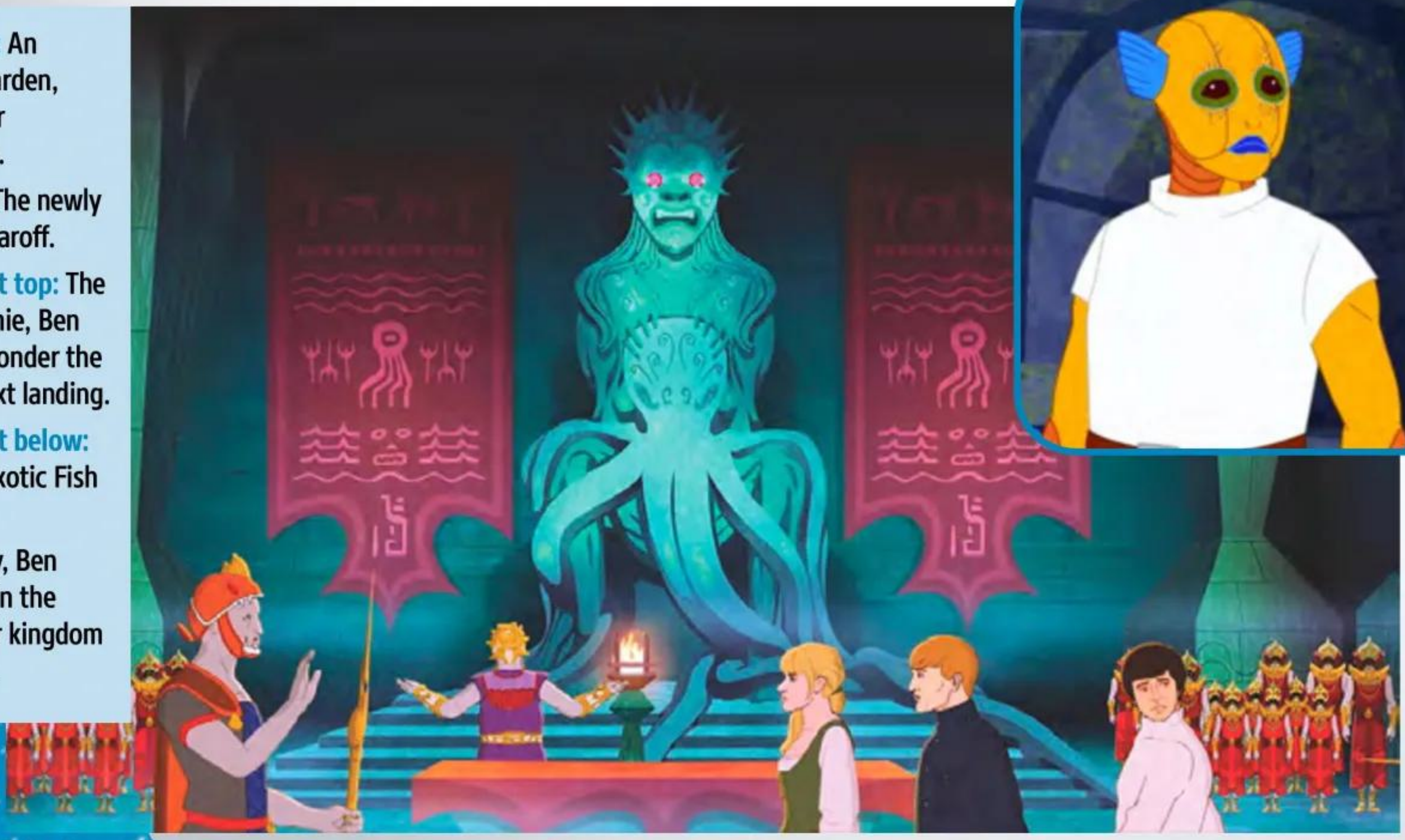
Purists, of course, are still able to see the original versions in the existing Episodes 2 and 3, together with the new reconstructions of Episodes 1 and 4, also included here. Creative use of off-screen 'telesnaps' makes these a vast improvement on previous editions, and the integration of moving footage shot in and around the distinctive Dorset caves that served as the original location really helps to lend atmosphere and a sense of place. The Episode 1 'recon' also includes a handy recap of Jamie joining the TARDIS crew at the end of the previous story, *The Highlanders* (1966-67).





Commentaries and a 'making-of' feature from the 2015 DVD are present and correct among the extra features, supplemented now by the Frazer Hines introduction to Episode 3 (issued on VHS in 1998), a brief 2011 BBC News report concerning the recovery of Episode 2, and *The Man from Miditz*, an episode of a 1964 BBC drama that features both Patrick Troughton and Joseph Furst (Professor Zaroff himself).

A comprehensive package that succeeds where Zaroff failed – raising up Atlantis from the depths, for the world to see it in a new light. **Richard Unwin**



Top centre: An octopus' garden, in Professor Zaroff's lab.

Top right: The newly animated Zaroff.

Above right top: The Doctor, Jamie, Ben and Polly ponder the TARDIS' next landing.

Above right below: Two very exotic Fish People.

Right: Polly, Ben and Jamie in the underwater kingdom of Atlantis.

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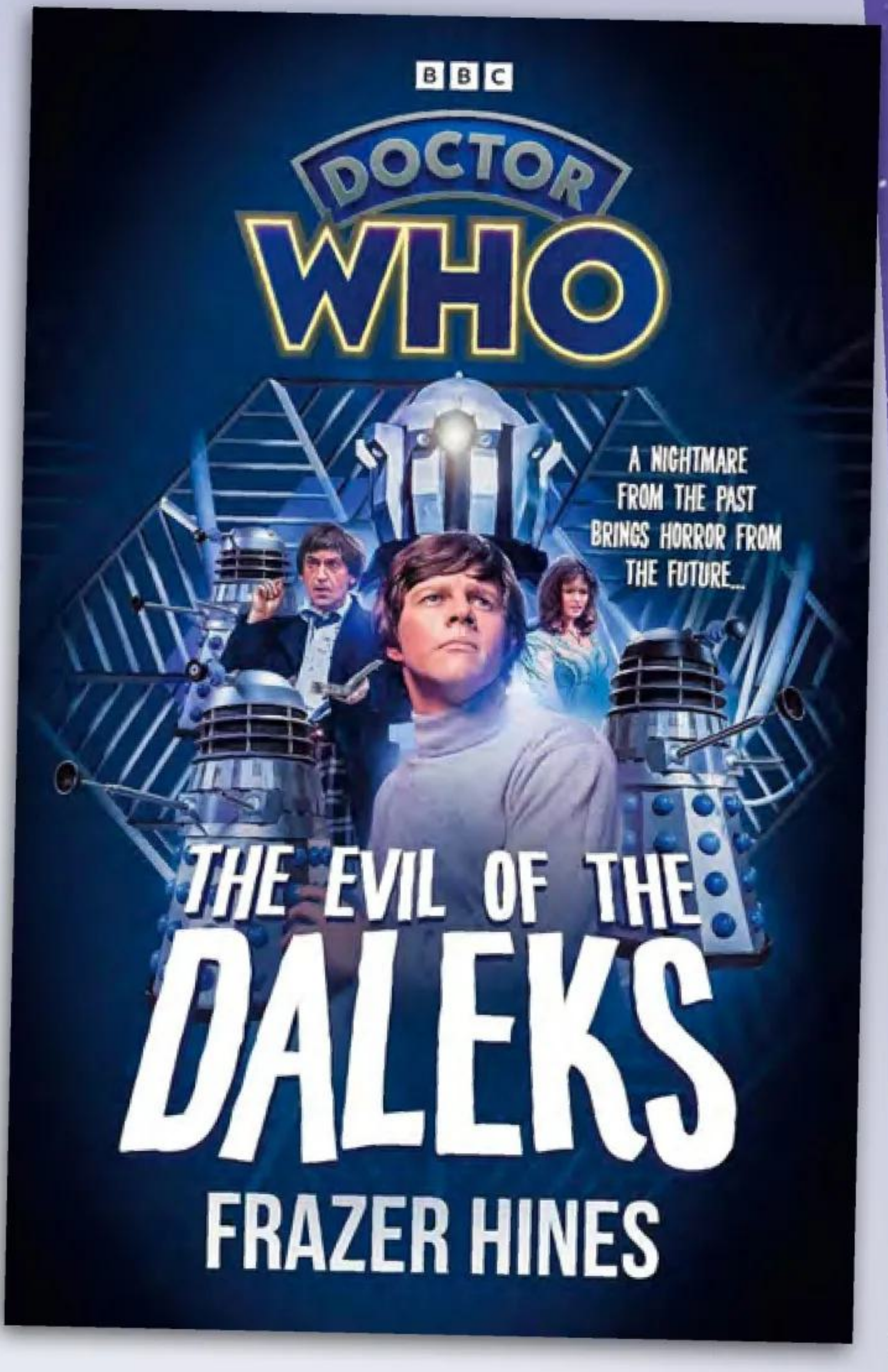
Written by Frazer Hines
BBC Books RRP £22.00; also available digitally and as audio CD/download


BBC
DOCTOR WHO
A NIGHTMARE FROM THE PAST BRINGS HORROR FROM THE FUTURE...
THE EVIL OF THE DALEKS
FRAZER HINES

The Evil of the Daleks is one of the most significant *Doctor Who* stories. Broadcast in 1967, and supposedly providing a "final end" for the Daleks (since their creator, Terry Nation, was reluctant for the BBC to continue to use them), it returns the Second Doctor, alongside companions Jamie and Victoria, to the Dalek city on Skaro. Here, at the site of his first encounter with his arch-enemies, he finally comes eye-to-eyestalk with the Dalek Emperor.

It was arguably the show's first 'season finale', packed with iconic images: Daleks gliding through a Victorian mansion, Victorians similarly out of place in the corridors of the Dalek city, the Emperor sitting like an enormous spider in the centre of the web. It was so memorable that it became the first serial to be repeated in full, before being junked from the BBC archives.

> Interludes written from Jamie's perspective benefit from an extra layer of authenticity.

Now, with this handsome new hardback from BBC Books, it joins a select few TV stories that have been the subject of more than one novelisation. But unlike *The Androids of Tara* or *Warriors' Gate*, this isn't a chance for the TV scriptwriter to expand on a heavily cut earlier release. John Peel's 1993 adaptation hardly skimped on detail, filling up 288 pages with diversions on Dalek history and culture. Which begs the question: do we really need a new version?

The question is addressed up front by writer Frazer Hines (together with his co-authors Mike Tucker and Steve Cole). Uniquely, the 1968 repeat was woven into the ongoing narrative of the series itself, with the Doctor telepathically projecting an archetypal adventure to warn his new companion Zoe of what she was letting herself in for if she chose to join him. The book opens with an adaptation of the relevant scene at the end of *The Wheel in Space*, and interleaving the seven chapters (each of which faithfully records the corresponding episode of the TV serial) we get the Doctor, Jamie and Zoe reflecting on what they've just seen.

Above: The Doctor (Patrick Troughton) replays a past adventure for stowaway Zoe (Wendy Padbury) in *The Wheel in Space* (1968) – with Jamie (Frazer Hines) watching on.
Left: Victoria (Deborah Watling) and Jamie are cornered in a Kentish mansion in *The Evil of the Daleks* (1967).

These interludes are written from Jamie's perspective, benefiting from an extra layer of authenticity in that they come from the actor who played him. They offer a chance for the Doctor and Jamie to address some unfinished business. A large part of *The Evil of the Daleks* consists of Jamie being subjected to a series of tests intended to isolate the elusive "Human Factor" – with the Doctor apparently colluding with the Daleks against his best friend. Jamie tells us: "Since that day in Maxtible's house, things had been different between us, and there was no use in denying it."

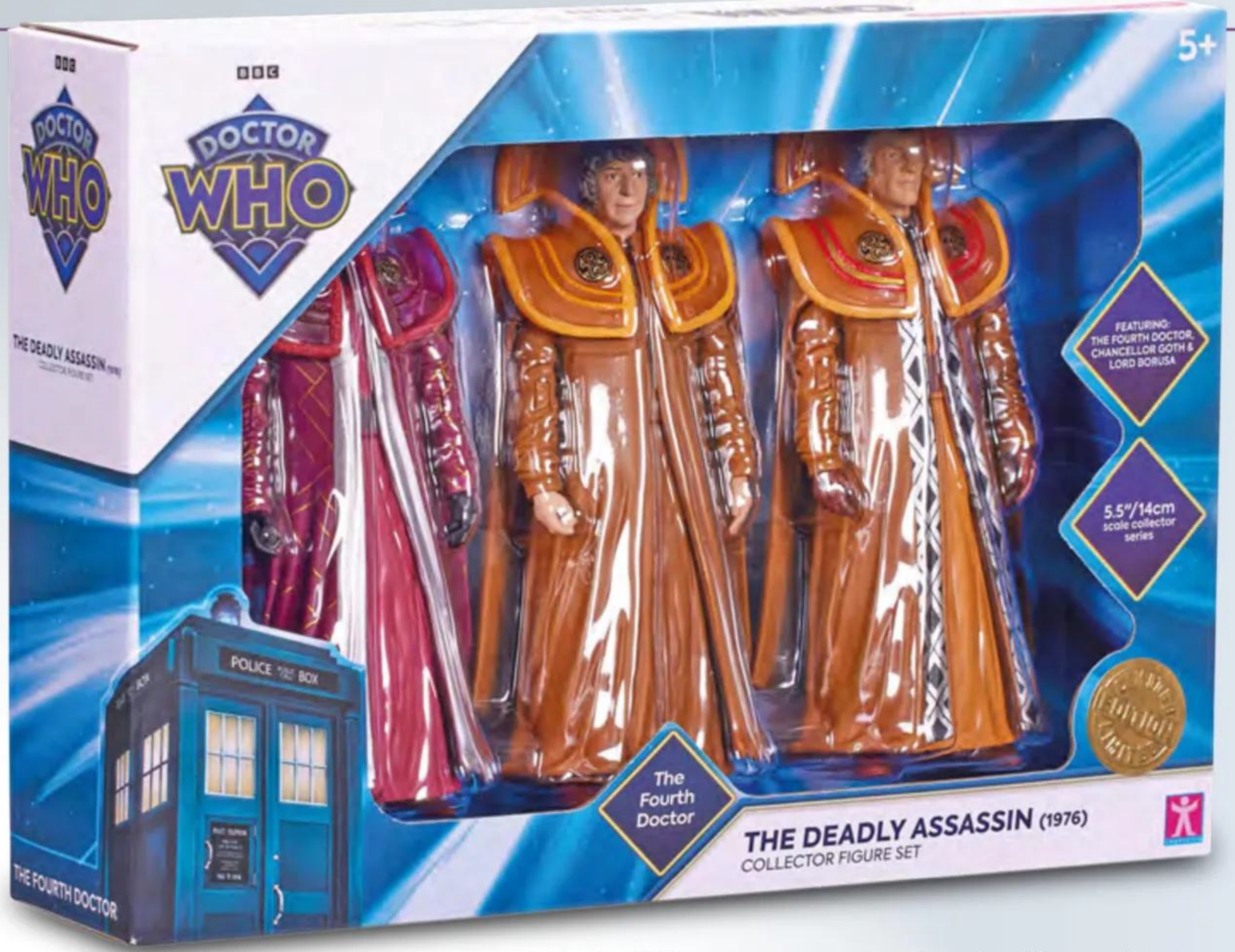
As the story unfolds, it dawns on Jamie that the Doctor is as much replaying the adventure for their benefit as Zoe's, allowing them to properly reconcile their differences, face up to Victoria's departure, and look forward to new adventures. But in case that all sounds very sombre, the interludes are balanced with some particularly sly wit. "You look to have written yourself out of the story, Doctor," says Zoe at one point – directly after the chapter covering an episode recorded while Patrick Troughton was on holiday. There's also a final coda that packs a real punch, knowing what's in store for Jamie and Zoe at the end of their TARDIS travels...

The real joy of this version, the thing that makes it a wholly worthwhile novel in its own right, comes from the interludes, and the insight they offer into James Robert McCrimmon – a character always cannier and more ingenious than he let on, and in his own way every bit as magical as the Second Doctor. **Matt Michael**

Action Figures

Character Options
***The Deadly Assassin* Collector Figure Set** RRP £21.99
History of the Daleks sets RRP £21.99 each

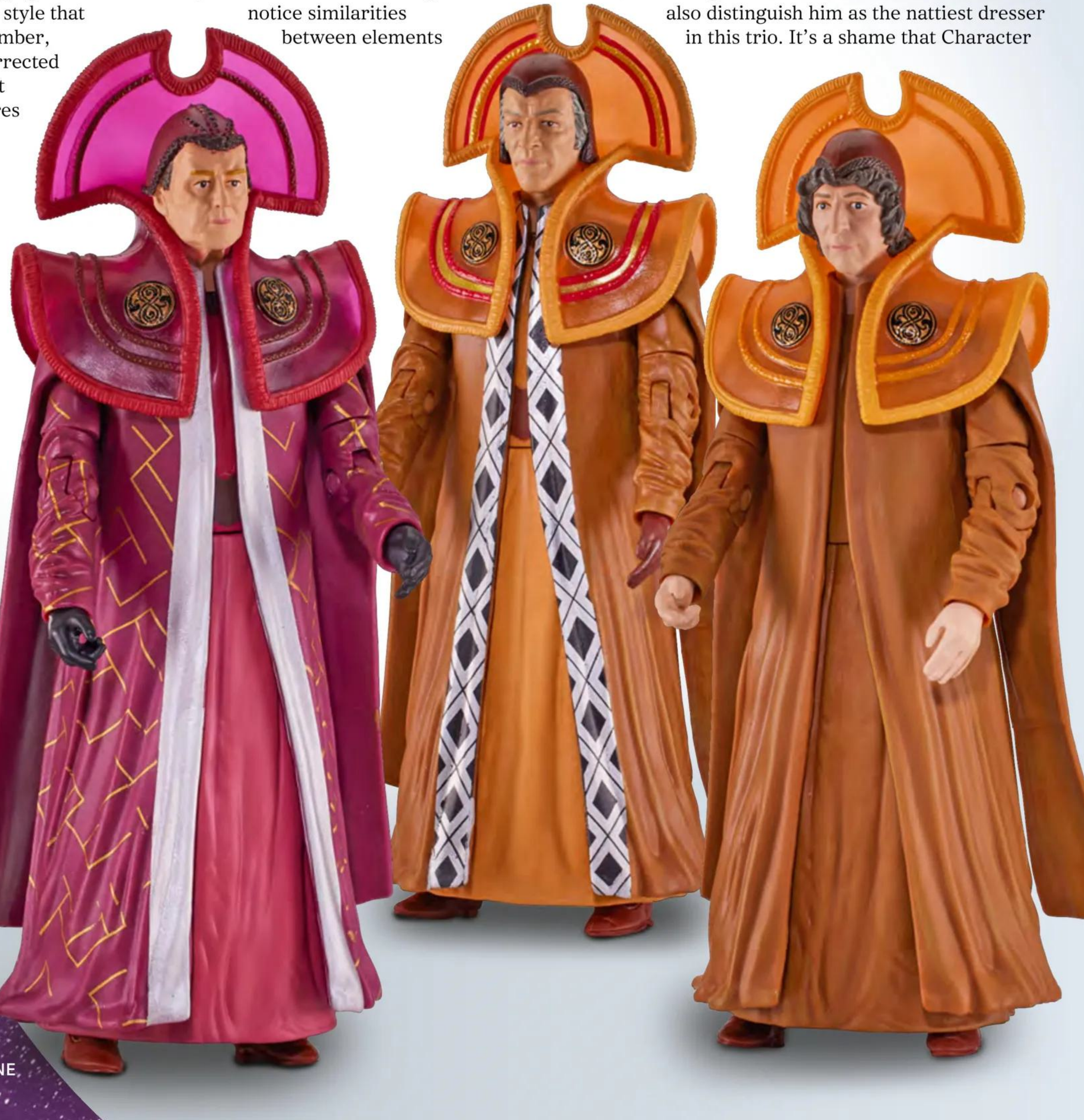
Review by **Greg Martin**


BBC
DOCTOR WHO
5+
THE DEADLY ASSASSIN (1976) COLLECTOR FIGURE SET
FEATURING: THE FOURTH DOCTOR, CHANCELLOR GOTH & LORD BORUSA
5.5"/14cm scale collector series
POLICE BOX
The Fourth Doctor
THE DEADLY ASSASSIN (1976)
COLLECTOR FIGURE SET
THE FOURTH DOCTOR

Last month many shoppers were preoccupied by bagging Black Friday bargains, but for *Doctor Who* action-figure collectors it was all about keeping up with Character Options. November saw the promised restocks of the Fourteenth Doctor's sonic screwdriver (which sold out almost as soon as it first appeared in the summer) and the arrival of three new sets of 5.5" figures, exclusive to retailer B&M. We looked at the standard and limited-edition sonics in issue 596, so now we'll turn our attention to the new box sets.

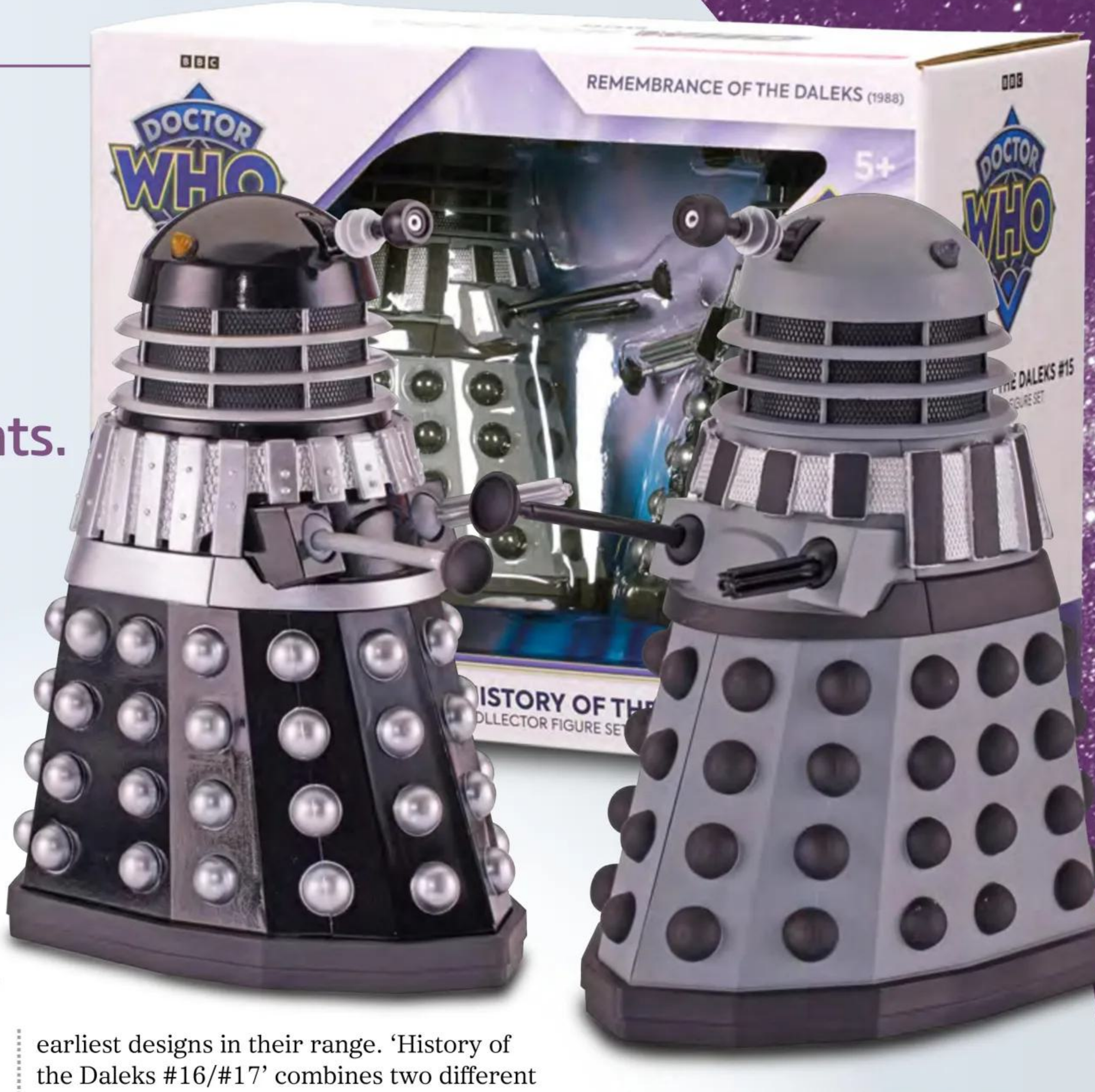
Character are one of the series' most enduring licensees, but they can still surprise us with a curveball like the *Deadly Assassin* set. The packaging is in the striking blue-and-white style that made its debut in September, complete with the resurrected 'diamond' logo – perfect branding for three figures based on a serial first broadcast in 1976. The story's a classic, of course, and other toy companies have paid tribute in the past, Dapol with a gang of cheerful-looking Time Lord figures in 1988 and Biff Bang Pow! with what can only be described as a cuddly version of the wizened Master in 2011. In 2010, Character produced a rather more gruesome Master from this story, complete with handgun and Sash of Rassilon accessories. That figure is finally joined by some similarly impressive Time Lords from this momentous adventure: the Fourth Doctor, Cardinal Borusa and Chancellor Goth, all dressed in ceremonial robes.

Aficionados with long memories and extensive collections might notice similarities between elements of these figures and a *Sound of Drums* Time Lord issued by Character in 2008. To our eyes, however, the additional details in the new set show how far the range has come. Particularly noteworthy is the head sculpt of Chancellor Goth, which is a remarkable likeness of actor Bernard Horsfall. The ornate trim of Goth's robe, and the gold accents on his ornate headdress, also distinguish him as the nattiest dresser in this trio. It's a shame that Character



Right: Character's *Deadly Assassin* set includes Cardinal Borusa resplendent in the 'heliotrope' robes of the Patrex chapter, with Chancellor Goth and the Fourth Doctor dolled up in the orangey hues of the Prydonians.

> Improvements include a more accurate eyestalk and gunstick, plus amended shoulder slats and dome lights.



haven't included a diorama insert here, as a view of Gallifrey's Panopticon would have been the perfect backdrop for those who like to display their figures in the original packaging.

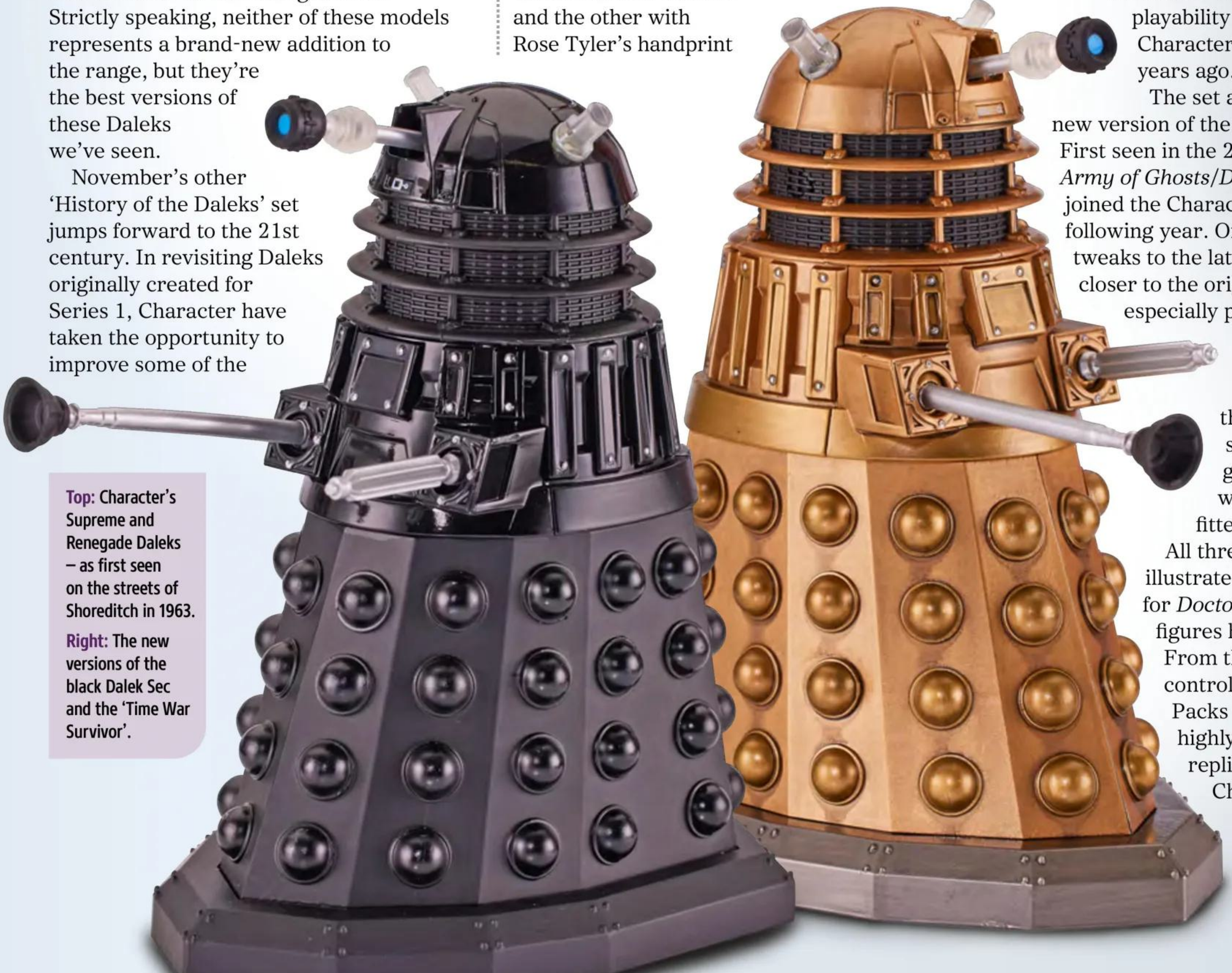
The 'History of the Daleks' sets continue with the 15th instalment in the series – a box containing two figures from 1988's *Remembrance of the Daleks*. Revitalising the programme with a grittier tone and some explosive action sequences, *Remembrance* is a fan favourite that recently appeared in the top ten of **Doctor Who Magazine**'s 60th anniversary poll. You can command one side of the story's civil war with the two Daleks included here – a black-and-silver Supreme and a grey 'Renegade'. Character's first version of this Supreme Dalek was issued as part of a set exclusive to Forbidden Planet in 2010. We can spot a number of improvements this time round, including a more accurate eyestalk and gunstick, plus amended shoulder slats and dome lights. The grey Dalek is similarly enhanced, with the addition of a more pronounced oval between its arm and gunstick. Strictly speaking, neither of these models represents a brand-new addition to the range, but they're the best versions of these Daleks we've seen.

November's other 'History of the Daleks' set jumps forward to the 21st century. In revisiting Daleks originally created for Series 1, Character have taken the opportunity to improve some of the earliest designs in their range. 'History of the Daleks #16/#17' combines two different stories in the same box – an understandable departure given that the format requires two figures in each pack, with the bronze-coloured model here representing the sole example seen in the 2005 episode *Dalek*.

Back in 2007, Character issued two different figures directly inspired by the Dalek in this story – one with a detachable 'mutant reveal' section and the other with Rose Tyler's handprint on its dome. Both are still cherished by the boffins in **Doctor Who Magazine**'s reviews laboratory, but there's no denying that the overall design of the new 'Time War Survivor' figure is a more faithful representation of the prop that appeared on screen. And it's safe to assume that authenticity matters more to 'History of the Daleks' collectors than the playability that was high on Character's agenda all those years ago.

The set also contains a new version of the black Dalek Sec. First seen in the 2006 two-parter *Army of Ghosts*/*Doomsday*, Sec joined the Character line-up the following year. Once again, the tweaks to the latest model bring it closer to the original prop. We're especially pleased to see that both the figures in this box have slimmer weapons than the rather swollen-looking gunsticks they were originally fitted with.

All three of these sets illustrate how the market for *Doctor Who* action figures has matured. From the radio-controlled Dalek Battle Packs of 2005 to the highly accurate scale replicas of today, Character remain one of the series' most astute and accomplished licensees. **DWM**



Top: Character's Supreme and Renegade Daleks – as first seen on the streets of Shoreditch in 1963.

Right: The new versions of the black Dalek Sec and the 'Time War Survivor'.

COMPETITIONS

YOUR CHANCE TO BAG THE LATEST WHO GOODIES!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

WIN!

SERIES 1-4
BLU-RAY BOX SET

DOCTOR WHO
SERIES 1-4 & SPECIALS BLU-RAY COLLECTION
12

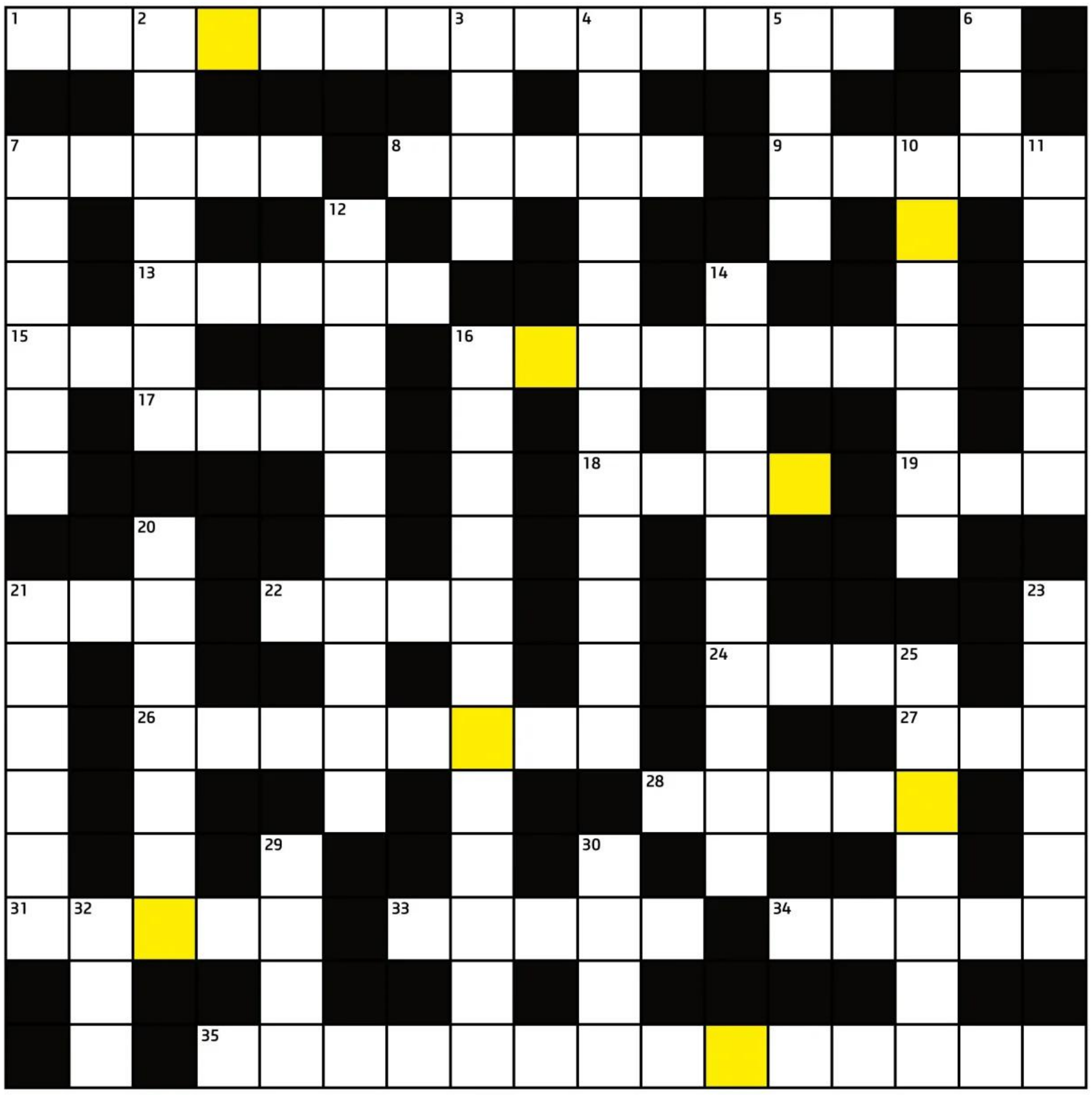
The new Series 1-4 Blu-ray box set from BBC Studios includes the first four 21st-century seasons in full, beginning from the moment the Ninth Doctor (Christopher Eccleston) met Rose (Billie Piper), and continuing through the tenure of the Tenth Doctor (David Tennant). All the Christmas Specials shown between 2005 and 2009 are included, plus the Tenth's final run of Specials – *Planet of the Dead*, *The Waters of Mars* and *The End of Time*.

Every episode has been upscaled using the latest conversion technology. Existing bonus features are incorporated, and there's a brand-new interview with David Tennant and original showrunner Russell T Davies.

The Series 1-4 box set is available now. We have **FIVE** sets to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a monster that celebrates its 50th anniversary this month...

DWM CROSSWORD

Do you know your *Doomsday* from your Doom's Day?



ACROSS

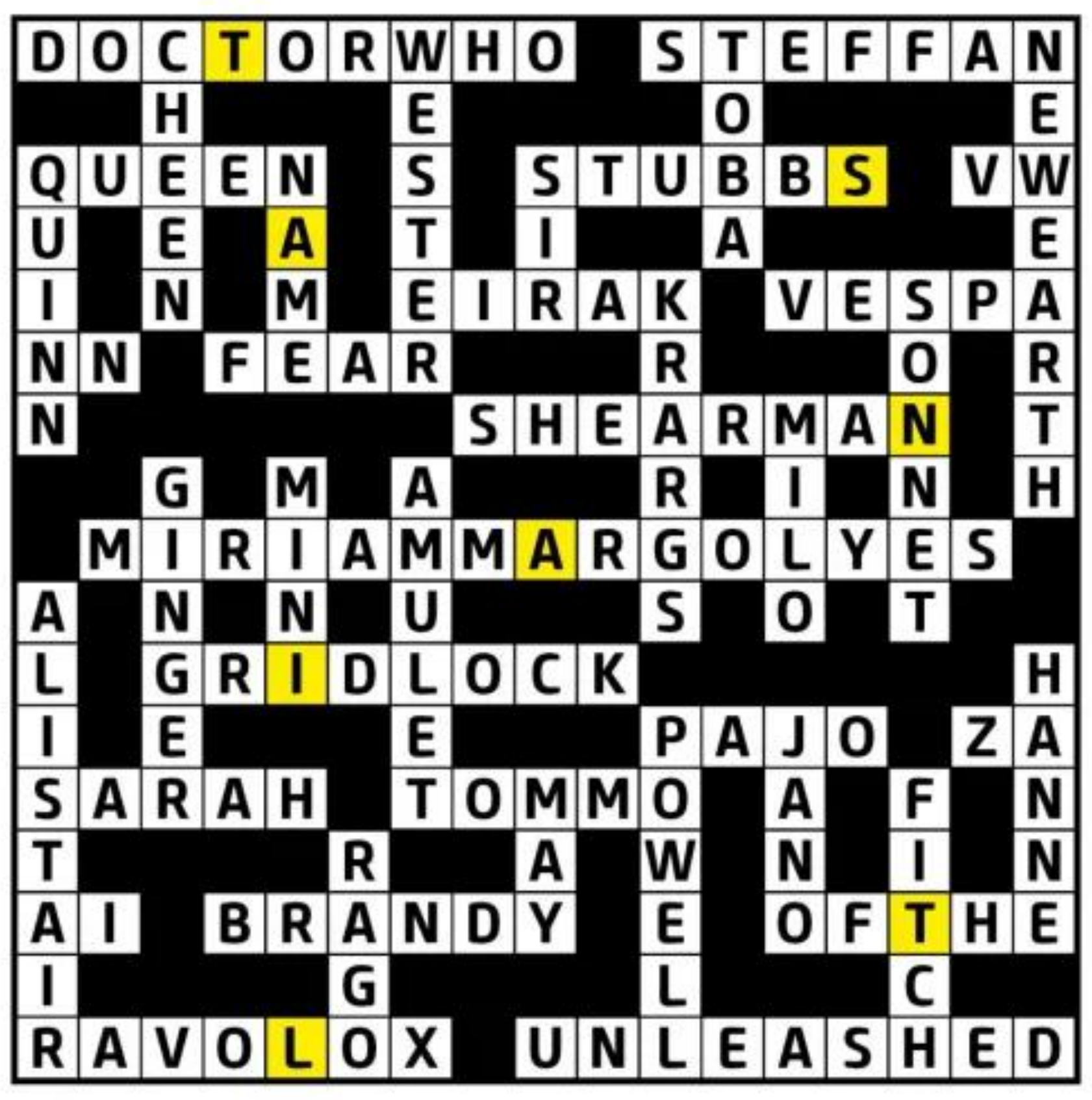
- **1** Historical character featured in *The Giggle* (4,5,5)
- **7** Anneke ____ – played companion Polly (5)
- **8** Alias adopted by the Master (5)
- **9** Prisoner in the asylum of the Daleks (5)
- **13** Edal or Jano, for example (5)
- **15** She helped the Doctor and Delta defeat the Bannermen (3)
- **16** Adversary first encountered by the First Doctor (8)
- **17** All that was left of San Helios (4)
- **18** Hostile jungle planet (4)
- **19** Creatures used by humanity as slaves (3)
- **21** One of the Savages (3)
- **22** Word used by the First Doctor to describe the TARDIS (4)
- **24** Alien creature encountered by the First Doctor (4)
- **26** *The Timeless* ______ – 2020 series finale (8)
- **27** __ *of the Daleks* – 2022 New Year Special (3)
- **28** Companion of the Tenth and Fourteenth Doctors (5)
- **31** Richard Mace, for example (5)
- **33** Alien creature encountered by the Fourth Doctor (5)
- **34** Character in *The Star Beast* (5)
- **35** Episode title from the 2024 series (3,6,5)

DOWN

- **2** ____ Comet – the Cybermen planned to crash it into Earth (7)
- **3** Crew member on Chasm Forge (4)
- **4** One of the new writers working on a Fifteenth Doctor episode (6,6)
- **5** It destroyed a Dalek on Exxilon (4)
- **6** He helped the Doctor rob the Bank of Karabraxos (3)
- **7 and 10** One of the creatures that featured in *The Star Beast* (6,7)
- **11** Neanderthal encountered by the Seventh Doctor (6)
- **12** Where the Morax were imprisoned (6,4)
- **14** Co-writer of 4 Down (4,6)
- **16** Device that transported the TARDIS crew to Orphan 55 (8,4)
- **20** Sport played by the Fifth Doctor (7)
- **21** Member of the Time Lord High Council with Hedin and Zorac (6)
- **23** __ __ Tso – played companion Chang Lee (3,3)
- **25** Advance scout from Delta Leonis (7)
- **29** Chameleon __ – device used by the Tenth Doctor and the Fugitive Doctor (4)
- **30** She was "up to her old tricks" on the day the Seventh Doctor and Ace parted: the ___ (4)
- **32** Main command node of the Library (1,1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: ATLANTIS

IN THE BLEAK MIDWINTER
AUDIO DRAMA

To get you in the Christmas spirit, Big Finish have released this Eighth Doctor anthology starring Paul McGann with Jaye Griffiths as Lady Audacity Montague. Midwinter is a magical time – a season of hope and renewal – but it also brings cold and darkness, and the TARDIS travellers are about to experience three very different winter tales...

The collection includes *Twenty-Four Doors in December* by John Dorney, *The Empty Man* by Tim Foley and *Winter of the Demon* by Roy Gill. The cast includes Jason Watkins (as department store Santa, Al Norton), Nickolas Grace (as writer Eldridge Brinkwood) and Natalie Gumede (as Chief Elf) – all of whom have previously appeared in various other roles in *Doctor Who* across the years.

FULL CAST AUDIO DRAMA STARRING PAUL McGANN AND JAYE GRIFFITHS
BBC
DOCTOR WHO
IN THE BLEAK MIDWINTER

This festive collection is available from bigfinish.com (download, £16.99; download and CD, £19.99) and we have copies on CD to give away to **FIVE** lucky winners. Just answer the question below for a chance to win!

Natalie Gumede appeared as perfume account manager Ashley Carter in which story?
A) *Last Christmas* **B)** *The Snowmen*
C) *The Feast of Steven*

THE CUCKOO AUDIOBOOK

BBC
DOCTOR WHO
THE CUCKOO
STEVE LYONS
READ BY JAYE GRIFFITHS

Jaye Griffiths, who appeared as UNIT operative Jac during the Capaldi era (and is also now a Big Finish audio companion – see left), narrates this Twelfth Doctor adventure from prolific *Who* writer Steve Lyons.

The cuckoo of the title takes the form of a new rival for Clara. She has settled into a life of teaching at Coal Hill by day, and adventuring with the Doctor in her spare time. One day, however, she is shocked to discover that the Doctor has acquired a new sidekick, Arix, who's just as at home in the TARDIS.

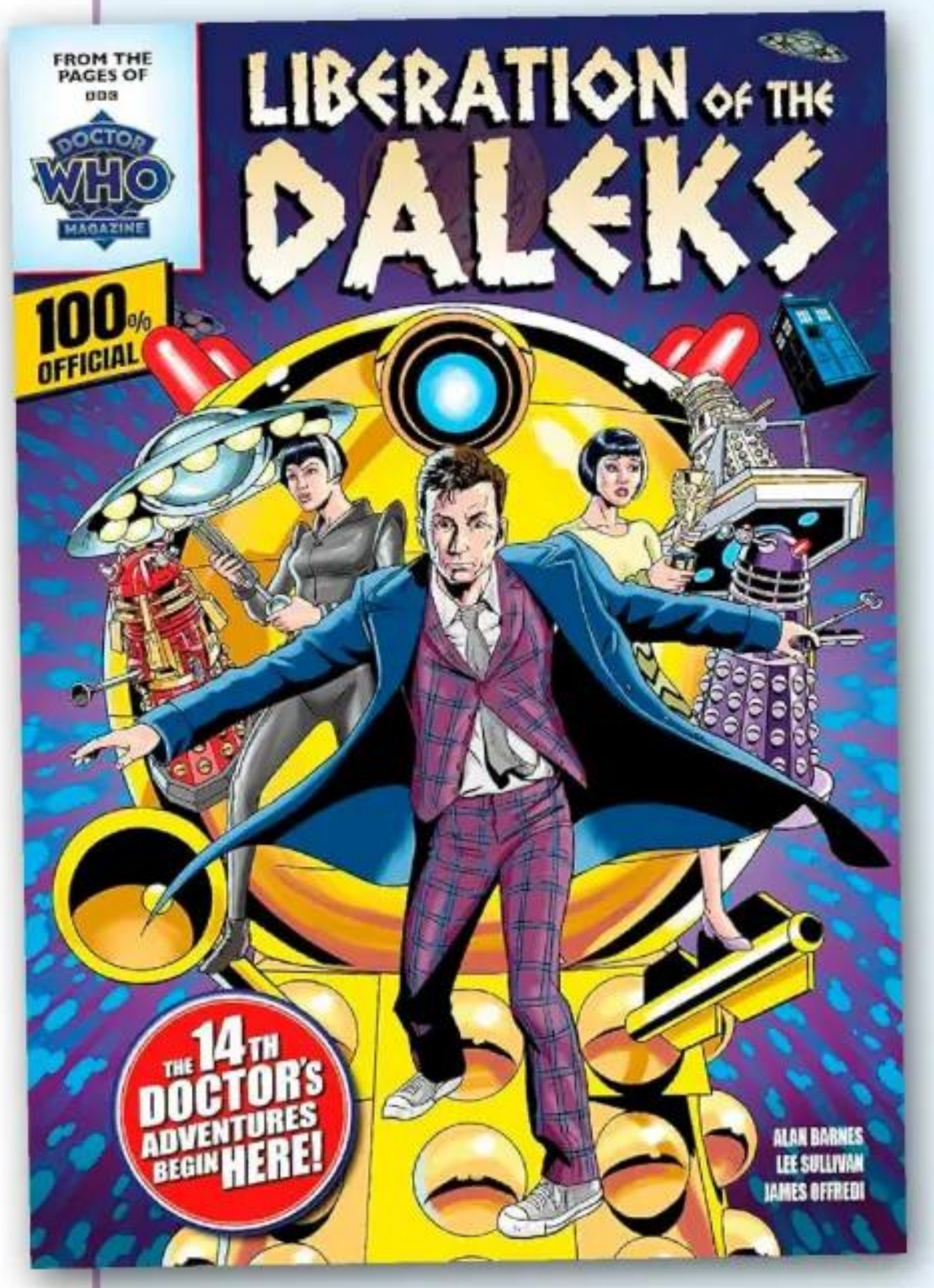
The two companions size each other up, with the Doctor caught in the middle. When they find themselves in an alien swamp, it's time for a reckoning of grievances and grudges – and bravery!

This release is available as a download (RRP £14) and on CD (RRP £11), but we have **FIVE** copies of the CD version to give away. Just answer the question below.

What other bird marked the end for Clara Oswald towards the close of the 2015 series?
A) A raven **B)** A partridge (in a pear tree)
C) A blue-footed booby

LIBERATION OF THE DALEKS
GRAPHIC NOVEL

Last year's *The Power of the Doctor* ended on a tantalising cliffhanger as David Tennant was revealed to be the new Doctor. Happily, we didn't have to wait until last month's *The Star Beast* to find out more, as the Fourteenth Doctor's travels kicked off in the pages of this very magazine. Not only that, before he had a chance to catch his breath, he was confronted by his old enemies – the Daleks!



Written by Alan Barnes and beautifully illustrated by Lee Sullivan with eye-popping colour by James Offredi, this story bridges the gap between recent episodes and ties directly into the new TV series continuity. All 14 parts have been gathered together in this special collector's edition.

It's available now in shops and online (RRP £12.99), but you could be in with a chance to win one of **FIVE** copies we're giving away simply by sending us the answer to the following question:

Which publication featured the first strips to feature the Daleks?
A) *TV Century 21* **B)** *TV Comic* **C)** *TV Choice*

THE ROMANOV PROJECT
AUDIOBOOK

BBC
DOCTOR WHO
THE ROMANOV PROJECT
NIEL BUSHNELL
READ BY TOBY LONGWORTH

Toby Longworth – who, among many roles in *Doctor Who* audios, once played Beep the Meep! – reads this story featuring Jodie Whittaker's Thirteenth Doctor and her companion Graham O'Brien.

It's 1970, and record-breaking explorer Silvia Sandstrom has completed an epic lone drive to the North Pole, but once there her vehicle is swallowed by a hole in the ice. Meanwhile, the TARDIS is drawn to an arid wasteland, also apparently at the North Pole. Why is a nearby experimental base haunted by deranged figures? And who is the genius behind the Romanov Project and the wave of energy that now threatens to rip the Earth apart at every point in history?

This title, by Niel Bushnell (whose previous works include audio adventures *The Ashes of Eternity* and *The Ice Kings*), is available as a download (RRP £14) and on CD (RRP £11). To be in with a chance of winning one of **FIVE** copies, answer this question:

Jodie Whittaker recently starred in a BBC drama by Jimmy McGovern. What is it called?
A) *Space* **B)** *Time* **C)** *Traveller*

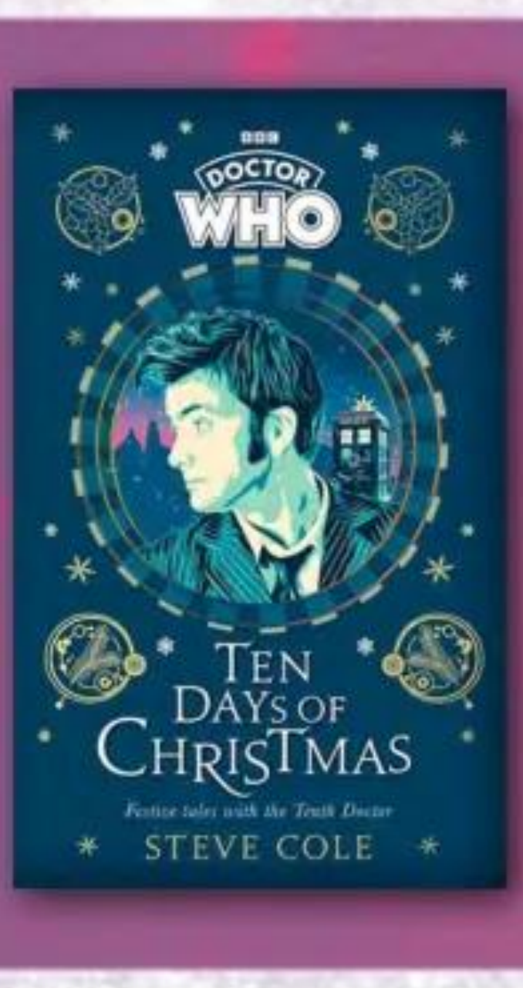
TERMS AND CONDITIONS The competitions open on Thursday 7 December to Wednesday 4 January. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names and county of residence will be available on doctorwhomagazine.com. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

OTHER WORLDS

Your essential guide to the expanded *Doctor Who* universe – on audio, in print and more.

THIS ISSUE

BBC BOOKS
Available from *penguin.co.uk*



Ten Days of Christmas
£14.99 (hardback), £7.99 each (ebook), £9 (audio download)

BIG FINISH
Available from *bigfinish.com*

The Seventh Doctor Adventures: The Last Day Part One
£19.99 (CD plus digital), £16.99 (digital only)

The Eighth Doctor Adventures: In the Bleak Midwinter
£19.99 (CD plus digital), £16.99 (digital only)

The Eleventh Doctor Chronicles: Everywhere and Anywhere
£19.99 (CD plus digital), £16.99 (digital only)

The War Doctor Begins: Enemy Mine
£19.99 (CD plus digital), £16.99 (digital only)

Torchwood: Oracle
£10.99 (CD plus digital), £8.99 (digital only)

Seven and the Ragged Timeline

It's the end of the line for the Seventh Doctor – and terminal for some of his old friends...

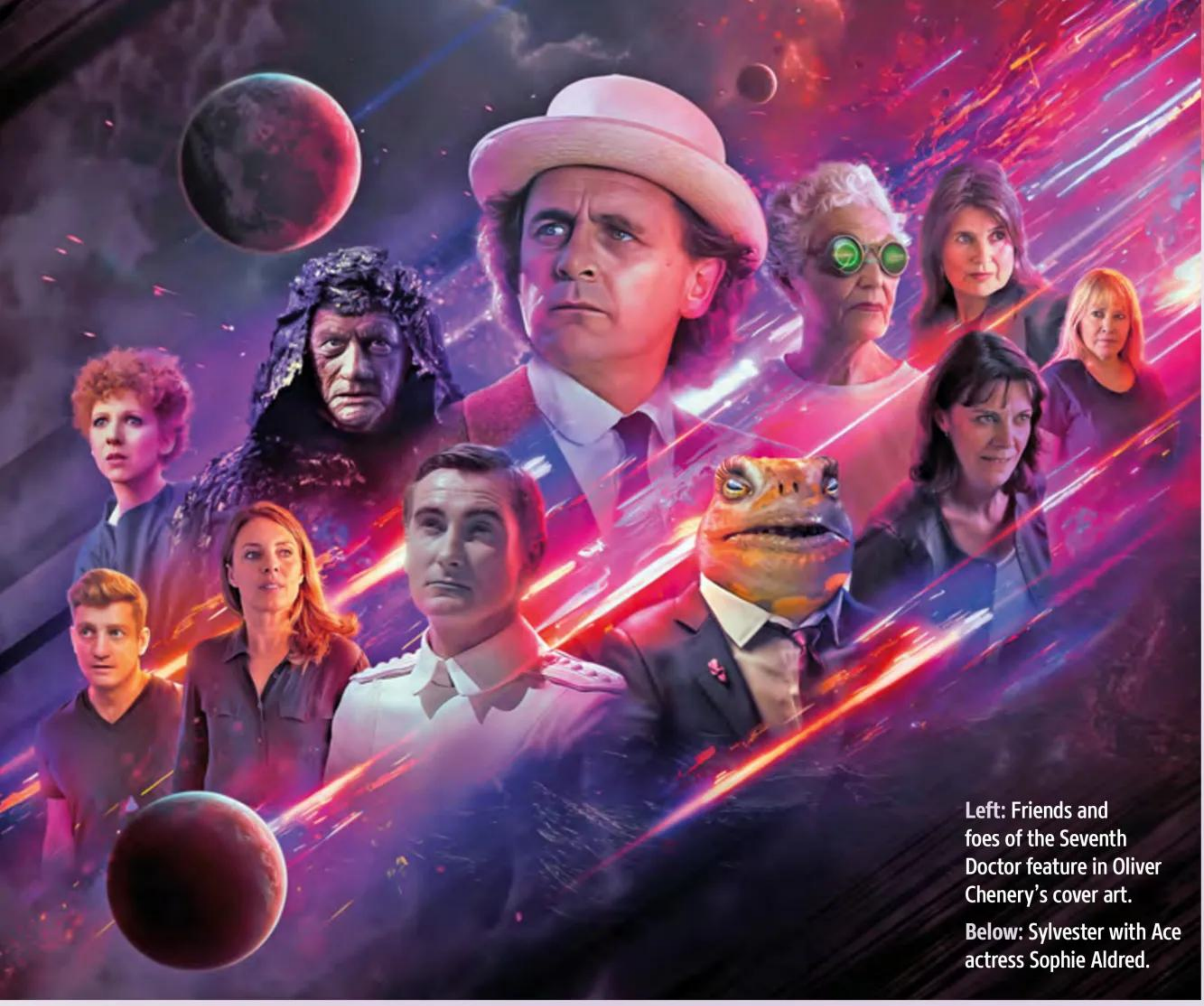
The clock is ticking. As seen in the 1996 TV movie, the Seventh Doctor (Sylvester McCoy) is heading for a fateful encounter with gun-toting gangsters in turn-of-the-century San Francisco. But there's something he's got to do first.

"Even Time Lords can't go on forever, and the Seventh Doctor is planning for his legacy," says Matt Fitton, co-writer of *The Last Day* – an epic 12-part adventure spread across two box sets, the first released this month and the other to follow in June 2024. "Who will take care of the cosmos once he changes his face, and his mind? The Doctor has put lots of pieces into place to try to save the universe once and for all, and to make sure it stays saved. But in staring so long at the game board, he's lost sight of some of the pieces – and we'll see the rise of the greatest *Doctor Who* villain of all..."

Planning for the Seventh Doctor's final adventure began back in 2017. "We were looking to explore the final actions of the Seventh Doctor, just before we saw him at the start of the TV movie. We wanted to create something that would be a celebration of this Doctor's era and his stories, which would bring in as many old friends and old enemies as we could muster, and would feel like a fitting climax to the journey that we've seen the character take across all the different media."

Matt shared story development and scriptwriting duties with co-writer Guy Adams. "It made sense for us to divide up the story in a certain way, given the settings and characters involved," says Matt. "Guy and I passed our storylines back and forth, episode by episode, and then did the same with the scripts. As the threads came together, the characters' stories became ever more intertwined, so the second half was a bit more involved. It was great to read each other's

Above: *The Last Day* co-author Matt Fitton.
Right: The Seventh Doctor (Sylvester McCoy) en route to a fatal encounter in San Francisco in the 1996 TV movie.



Left: Friends and foes of the Seventh Doctor feature in Oliver Chenery's cover art.

Below: Sylvester with Ace actress Sophie Aldred.

THE SEVENTH DOCTOR ADVENTURES

The Last Day

starring **Sylvester McCoy** as the Doctor
with **Sophie Aldred** as Ace/
President Ace
Bonnie Langford as Melanie Bush
Lisa Bowerman as Bernice Summerfield
Philip Olivier as Hex
Amy Pemberton as Sally Morgan
Travis Oliver as Chris Cwej
Yasmin Bannerman as Roz Forrester
Geoffrey Beevers as the Master
Edward Peel as Kane
Stuart Milligan as Garundel
Maggie O'Neill as Lysandra Aristedes
Dan Starkey as Marshal Stenn
Chase Masterson as Vienna
and **Seán Carlsen** as Co-ordinator in

Part One

by **Guy Adams** and **Matt Fitton**

With his last day coming, what if the Doctor found a way to put things right, once and for all?

> "We were looking to explore the final actions of the Seventh Doctor, just before we saw him in the TV movie."
> **Matt Fitton**

episodes, see how things were playing out, and then to dive in and write what comes next."

The Last Day dawns with Ace (Sophie Aldred) assembling a team of specialists to help restore the universe in a timeline that has gone badly wrong. In addition to the Doctor's former companions Mel Bush (Bonnie Langford) and Bernice Summerfield (Lisa Bowerman), Ace's 'Magnificent Seven' also comprises the Master (Geoffrey Beevers) and Iceworld criminal mastermind Kane (Edward Peel), from the 1987 serial *Dragonfire*. A host of other companions and villains from the Seventh Doctor's Big Finish audios are set to appear throughout the story, including Hex (Philip Olivier), Sally Morgan (Amy Pemberton), Chris Cwej (Travis Oliver), Roz Forrester (Yasmin Bannerman) and Sontaran Marshal Stenn (Dan Starkey).

Recording such a large cast was an epic in itself. "When I found out how many returning characters there were, I was almost overwhelmed," recalls director Samuel Clemens. "But actually it was great, as we knew who we were approaching and they all wanted to do it, which was fantastic. Scheduling so many actors can be difficult, as they all have busy diaries. But we found some dates and recorded them all over a two-week period. Very often we had to record scenes two, three, sometimes four times with the different cast members who were available on specific days, but we got there in the end.

"It was amazing to see each actor just slide in and out of character so effortlessly, and it truly was a privilege to watch, listen and learn from all these incredibly talented, dedicated and seasoned performers. Sophie and Sylvester absolutely relished playing darker versions of themselves. I think when you've played a character for a very long time, you end up knowing them incredibly well, so when the writers throw you a curve ball to play against type you jump at it. Sophie was really in her element, as Ace drives so much of the story, and Sylvester delighted in playing against expectations."

Although *The Last Day* is filled with lovely rewards (and shocks) for longtime listeners to the Seventh Doctor audios, it's also very accessible for new listeners too. But which stories could readers visit (or revisit) in preparation for the Seventh Doctor's final adventure, if they so desired?

"Certainly Guy's *Dark Universe* [2020], which is an immediate prequel to this one," suggests Matt. "As for others which may help to fill in some of the blanks, I'd recommend the 'black and white TARDIS' trilogy [*Protect and Survive/Black and White/Gods and Monsters*, 2012], *The Shadow Heart* [2012], *The New Adventures of Bernice Summerfield* Volumes 1 and 2 [2014, 2015], *The Transcendence of Ephros* in *The Third Doctor Adventures* Volume 2 [2016], *Original Sin* [2016], *The Quantum Possibility Engine* [2018], and really *any* part of the Seventh Doctor's journey. Dive in and enjoy – it's all 'wicked'!"

Chris Bentley

Valarie Lockwood

It's cyborg versus Cybermen as the Eleventh Doctor's new best friend meets the monsters from Mondas in *Everywhere and Anywhere*.

Who is she? A bisexual cybernetics engineer from Research Rig 6 on 54th-century Earth, Valarie became the Doctor's companion after he'd abandoned his retirement to Victorian London. She's snarky, hot-headed and impatient, but also brave, resourceful, and a dab hand with a plasma cutter. She used to enjoy Christmas with her mother but doesn't know where Lapland is.

First appearance: The Big Finish audio *The Eleventh Doctor Chronicles: Geronimo! – The Inheritance* (2022), portrayed by Safiyya Ingar. When the Doctor (Jacob Dudman) was press-ganged by Arabella Hendricks, CEO of the Fulcrum Corporation, Valarie was recruited to assist him in finding a cure for a devastating plague. Together they discovered that Hendricks herself had unleashed Dorinthian Blight, a parasite that infected digital finances and killed people via their mandatory neural interface with the net. Valarie's mother Patricia died when she inherited a massive lottery prize.

Where does all this fit into the Eleventh Doctor's timeline? From the Doctor's perspective, between *The Snowmen* (2012) and *The Bells of Saint John* (2013). After they cured the Dorinthian Blight outbreak, Valarie accepted the Doctor's invitation to join him in his quest to find Clara Oswin Oswald, the impossible girl. So we know that Valarie will eventually leave the TARDIS some time before the Doctor adopts the moniker of 'the Mad Monk' in 13th-century Cumbria.

Isn't Valarie a cyborg? She prefers to describe herself as an "enhanced human", much like the Twelfth Doctor's friend Psi in *Time Heist* (2014). On 54th-century Earth, everyone has cybernetic augmentation, although everything apart from the neural interface is optional. Valarie has cybernetic arms and legs, ocular implants providing her with a retinal display and night vision, cochlear implants for advanced auditory transduction, and a spinal interlink that corrects her posture when she uses her heightened strength. All those components make her too heavy for the Doctor to carry (*The Eleventh Doctor Chronicles: All of Time and Space – Curiosity Shop*, 2023).

Does she have a laser gun in her nose? Don't be daft! Although that would be cool, actually.

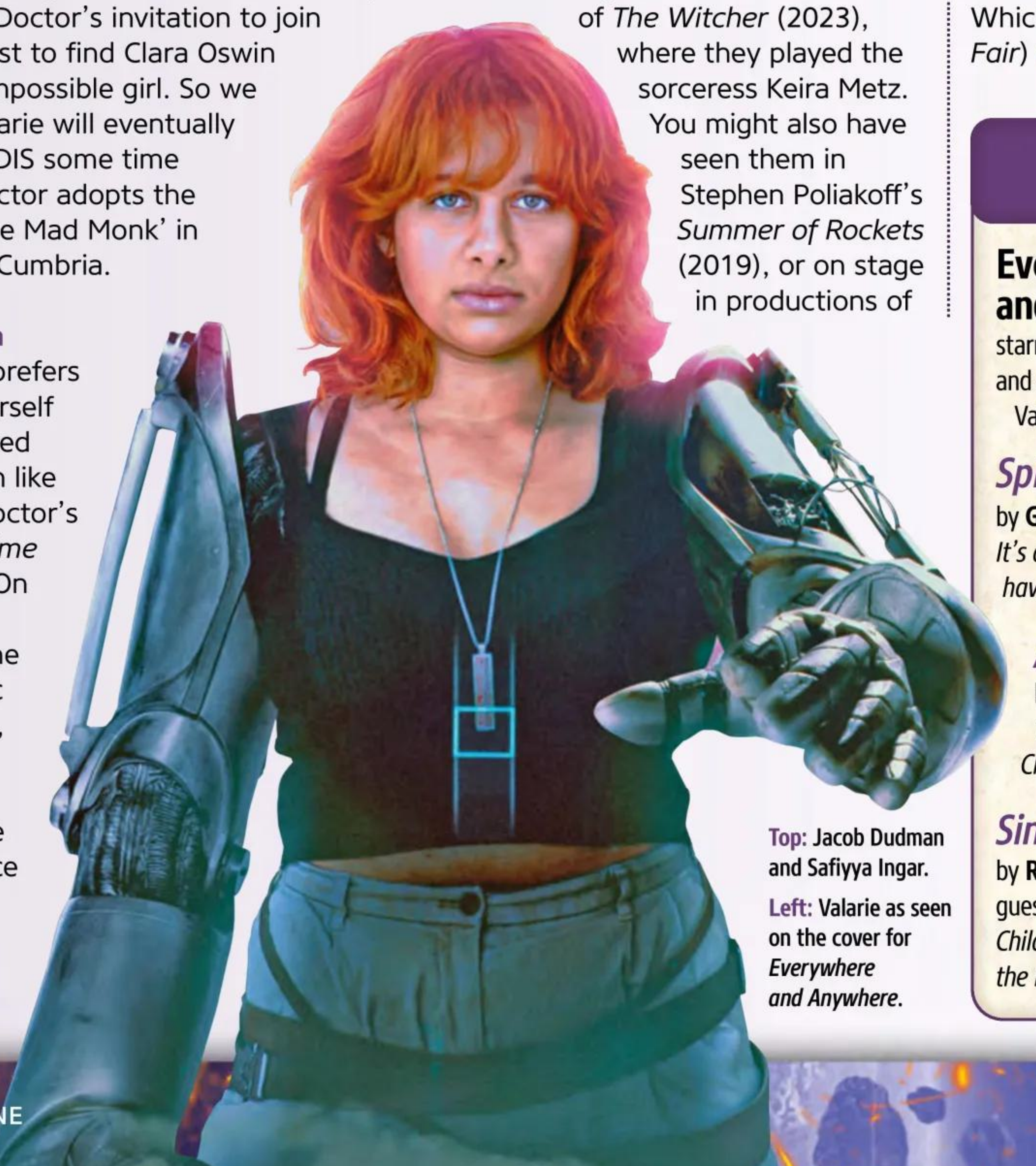
Is she romantically involved with anyone? I wouldn't get your hopes up. During an adventure in an underground research base on the planet Redrüth, she made a connection with an engineer named Roanna (Mia Tomlinson) and left her the TARDIS telephone number. They chat so frequently that the Doctor complains about the bill, so an actual date is only a matter of time.

Where have I seen Safiyya Ingar before? Probably in the third season of *The Witcher* (2023), where they played the sorceress Keira Metz. You might also have seen them in Stephen Poliakoff's *Summer of Rockets* (2019), or on stage in productions of *The Box of Delights* (Wilton's Music Hall, 2017), *Holes* (Nottingham Playhouse, 2018) and *Hobson's Choice* (Royal Exchange, Manchester, 2019).

Are they excited about playing the Eleventh Doctor's audio companion? I'd say so! "Oh my God, I love her *so* much," says Safiyya. "It's everything that I've ever wanted to play. It's exciting, it's fun, it's energetic. She's feisty like me and challenges the Doctor, and she's that voice of reason – you can tell she's there for him in that way. She owns everything that she is, and I love how she's intelligent and confident. There are so many things with her that I relate to. She lives to fight for the people who aren't there anymore."

The Doctor says "You're my friend. I'd break the universe to save you." (*The Eleventh Doctor Chronicles: Everywhere and Anywhere – All's Fair*, 2023)

Valarie says "And you're my friend. Which is why I'd never let you." (*All's Fair*) **Chris Bentley**



Top: Jacob Dudman and Safiyya Ingar.
Left: Valarie as seen on the cover for *Everywhere and Anywhere*.

THE ELEVENTH DOCTOR CHRONICLES

Everywhere and Anywhere
starring **Jacob Dudman** as the Doctor and **Safiyya Ingar** as Valarie Lockwood in

Spirit of the Season
by **Georgia Cook**
It's a Christmas miracle! The Doctor and Valarie have finally found another Clara...

All's Fair
by **Max Kashevsky**
1893. Abominations stalk the streets at the Chicago World's Fair.

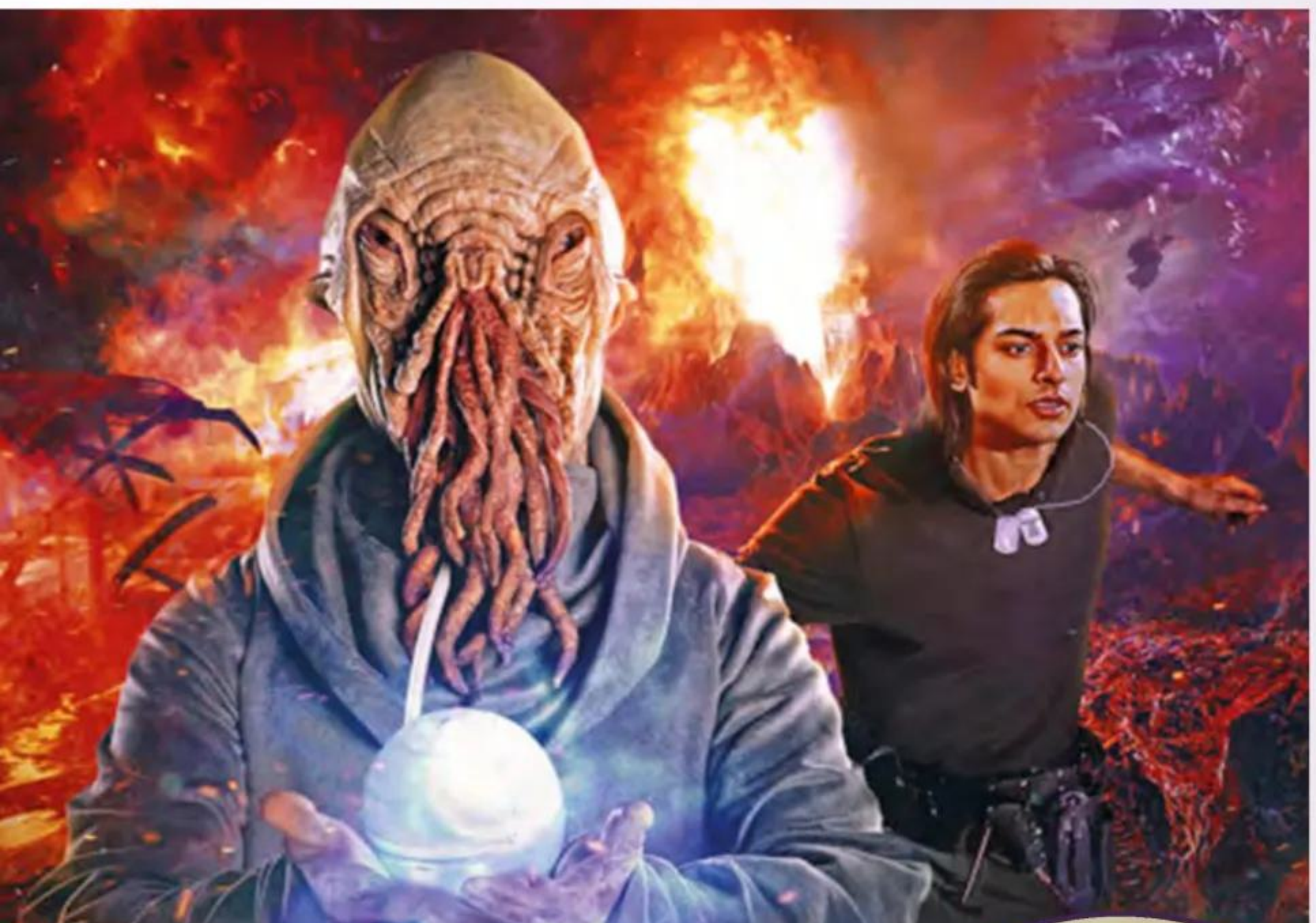
Sins of the Flesh
by **Roy Gill**
guest-starring **Nicholas Briggs** as the Cybermen
Child exhibiting sinful behaviour? Bring them to the Rebirth Organisation... to be converted.

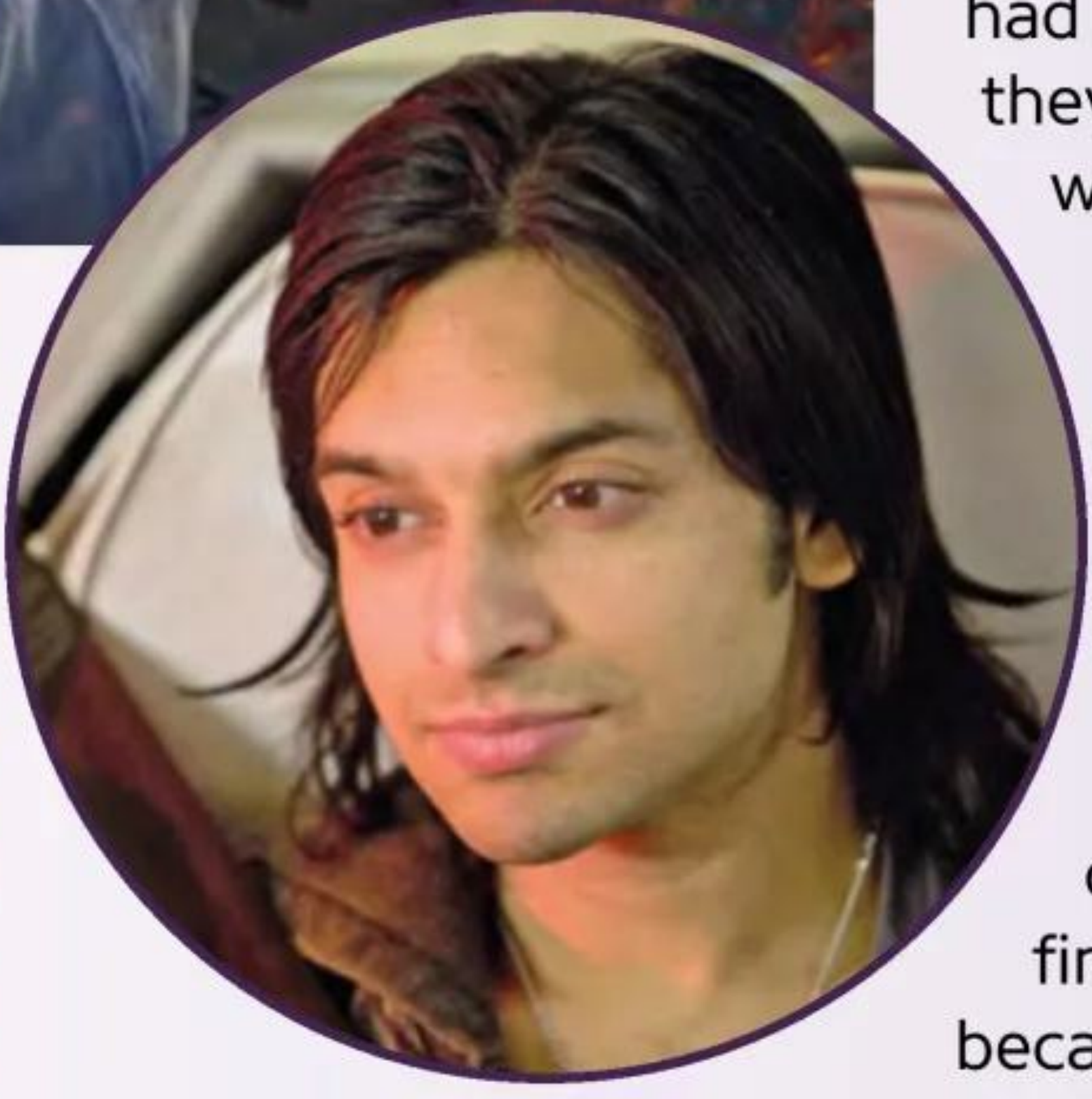
Ronny Jhutti

He supervised the Ood on *The Impossible Planet* – and this month he works with the spaghetti-mouthed slaves again...

TORCHWOOD

Oracle
by **Ash Darby**
starring **Ronny Jhutti**
as Danny Bartock
and **Silas Carson** as the Ood
The Torchwood Archive investigates a crashed ship... from 1,000 years in the future.





Hello, Ronny. It's been 17 years since you played Danny Bartock in *The Impossible Planet* and *The Satan Pit*. How did you react when you were asked to reprise the role for *Torchwood: Oracle*?
It was lovely to be asked and exciting to do, because Danny takes a central role. He's exactly the same – panicking and worrying as the ethics adviser on a team that ostensibly goes through what Danny's team went through on TV. It echoes the dramatic construction of that story wonderfully.

How much does Danny's role as an ethicist inform what he's like as a character?
It informs the kind of personality that particular profession would encourage, but the brilliant thing in the writing is that there are elements that go against what you might assume. He could be level-headed, but you get to play aspects that go against the grain, and that brings humour amongst the drama.

How did you feel when you originally landed the role of Danny?
There was nothing bigger than finally getting a part on *Doctor Who*. I'd met with Russell [T Davies] and the team on two other occasions; initially I was in the running for Mickey Smith. To be back in the audition room with Russell and these two phenomenal scripts was the cherry on the cake, and after I got the job Russell kindly said the audition was "Really just crossing the t's and dotting the i's – we knew you could do this."

What are your memories of the filming?
We had a lot of fun building up all the tension in those ventilation shaft scenes in the second episode, as they attempt to escape the possessed Ood. Production Design had a stretch of shafts they'd created and we were going up through one end of it and back down the other. We spent a lot of time in there, so inevitably we all got to know each other. There was a finite amount of CGI because of budgetary constraints, so it was great to see the ingenuity of production design. It meant that, as an actor, you were very much within the world of the scenes.

> "The brilliant thing in the writing is that there are elements that go against what you might assume."
> Ronny Jhutti

Why do you think these two episodes are so fondly remembered?
Maybe it was the strong sci-fi elements, combined with those very human relationships. Or perhaps it was the idea of them discovering a version of the devil within this planet? It was certainly very cinematic, and it showed an intensity to the Doctor and Rose's relationship.

You played Sami Masood in the 2008 reimagining of *Survivors*. Was that series on your mind during the COVID pandemic?
My character and two scientists had essentially released the virus in *Survivors* and we had these lines of dialogue like "It's my fault!" I did think about it during those endless lockdown days – it felt very prophetic. It was certainly a series ahead of its time, especially when you consider that there had previously been a version of it in the 1970s. **David Richardson**

Top left: Sean Longmore's cover art for *Oracle*.

Top right: Sami Masood (Ronny Jhutti) and Whitaker (Nicholas Gleaves) confer in the prophetic *Survivors* (2008-10).

Above inset: Ethicist Danny Bartock (Ronny Jhutti) featured in *The Impossible Planet/The Satan Pit* (2006).

Left: Danny met the Doctor (David Tennant) and Rose (Billie Piper) on the planet Krop Tor.

Snowbound Stories

It's a bleak midwinter for the Eighth Doctor this month. But which tales give writer **Roy Gill** cold comfort?

Dragonfire (1987)
When I was a kid, *Dragonfire* was my favourite Sylvester McCoy adventure. Who wouldn't yearn to go on a dragon quest with the Doctor and Mel? As we descend from the familiar shopping centre cafe into the caverns of Svartos, sets shimmer with cellophane and slippery danger, and the story turns Gothic fairy tale. Presiding over this frozen wonderland is Kane: the robber baron with a broken heart of ice (and a glittery zombie army in his freezer). Finishing in December, *Dragonfire* is the 1980s Christmas Special we never had.

The Ribos Operation (1978)
Ribos cycles from Sun Time to Ice Time every 32 years. Anyone foolish enough not to blame this coming of winter on squabbling Ice Gods is cast out to shiver on the snowy streets. In one of the most moving scenes from the original run of the series, the heretic Binro discovers his vision of distant stars and orbits is true. Here monsters patrol catacombs, a faded aristocrat seeks glory, a witchy Seeker prophesies death, and all strangers claim to be from "the North". A touching and funny winter's tale: not so much *Game of Thrones*, more a *Hustle of Jethrik*.

The Ice Warriors (1967)
A team digging on a mountainside unearth a relic. "Not another mastodon!" they chortle, but this is no prehistoric pachyderm. The so-called Ice Warriors aren't the only terror in the frozen tundra, though. Watch out for avalanches, a wandering bear, a forward-thinking (if scientifically shonky) climate-change parable, and Angus Lennie in a suspiciously big beard. Strong design, striking direction, icy Goldfrapp-esque music and lots of snow.

BBC
DOCTOR WHO
BETTER WATCH OUT

Better Watch Out/Fairytale of Salzburg (Big Finish, 2018)
A trip to a chocolate-box Salzburg sees a giddy Eighth Doctor rhapsodising on his love for snow while treating his companions to the delights of the Christmas market. Of course, even the most idyllic surroundings may conceal horror. This is Krampusnacht, and a careless wish will set loose hell... This adventure is a delicious wintry treat in which love and friendship unite to conquer cruelty and despair.

Thin Ice (2017)
A trumpeting elephant emerges from a snow flurry to beckon us onto the frozen surface of the Thames. This story offers all the visual spectacle of a Regency Frost Fair – juggling performers, wily market traders, gossiping visitors in their finery and the plucky street urchins that pick their pockets – while never shying from the difficult realities that underpin such lives. When the dastardly Lord Sutcliffe plunges to a watery grave – his top hat blown comically skywards – we're cheering not just the cracking of the ice (and freeing of a mournful sea beast) but the downfall of Sutcliffe's values as well.

The Wizard of Time (Big Finish, 2023)
Winter conjured up in the heart of summer. A lost bookish boy, saved by the Doctor and friends. Images of interdimensional wolves, dark forces rising and perfect snow... I'd carried them in my head for years, nurtured by dog-eared children's novels and Target paperbacks. Just stories, and yet... On the day my script was recorded, a sudden, unseasonal frost stopped our train. I'd have missed my day with the Doctor if Louise Jameson (Leela) hadn't zoomed to the rescue. At the studio, wizardly old Tom Baker held court with Ronald Pickup (Aslan in the BBC's *Chronicles of Narnia*) while Nerys Hughes (Margaret) beamed over cups of tea. The childhood thrill and wonder of snow is like the magic of *Doctor Who*... It never leaves us, not really.

BBC
DOCTOR WHO
THE WIZARD OF TIME

THE EIGHTH DOCTOR ADVENTURES

In the Bleak Midwinter

starring **Paul McGann** as the Doctor and **Jaye Griffiths** as Lady Audacity Montague in

Twenty-Four Doors in December

by **John Dorney**
guest-starring **Jason Watkins** as Al Norton and **Natalie Gumede** as Isobel
A department store Santa is on a collision course with the time travellers in Baker Street.

The Empty Man

by **Tim Foley**
guest-starring **Nickolas Grace** as Eldridge Brinkwood
Eldridge Brinkwood, scribe of scary stories, tells another of his tales on Christmas Eve.

Winter of the Demon

by **Roy Gill**
In Victorian Edinburgh, industrialist Donald Shaw has summoned an ancient power.

A Christmas Kraal

Steve Cole, author of multiple children's and Young Adult books, was faced with one of the more interesting challenges of his career when he was asked to come up with a whole anthology of Tenth Doctor Christmas tales. "At first I wasn't sure whether they were asking me to submit one short story for a collection," he recalls, "but it slowly dawned on me that they were asking for ten..."

Since this was a seasonal release, Steve needed to come up with ten outlines for *Ten Days of Christmas* in a single day. "That's a great focuser to the mind, when you haven't got any time and you have to drive your imagination through that azbantium wall! They all had to have Christmas links to them; other than that, I could do what I wanted, although it made sense to have some with TV companions, some without."

Some of the stories pick up on prior Christmas Specials, with guest reappearances by the Sycorax from *The Christmas Invasion* (2005, bottom), plus Jackson Lake, aka *The Next Doctor* (2008). Others are more tangential, like *Saviour* – "about vampires visiting a distant Earth colony. The colonists at a little outpost are trying to make the most of their meagre Christmas feast, and vampires see *them* as the feast."

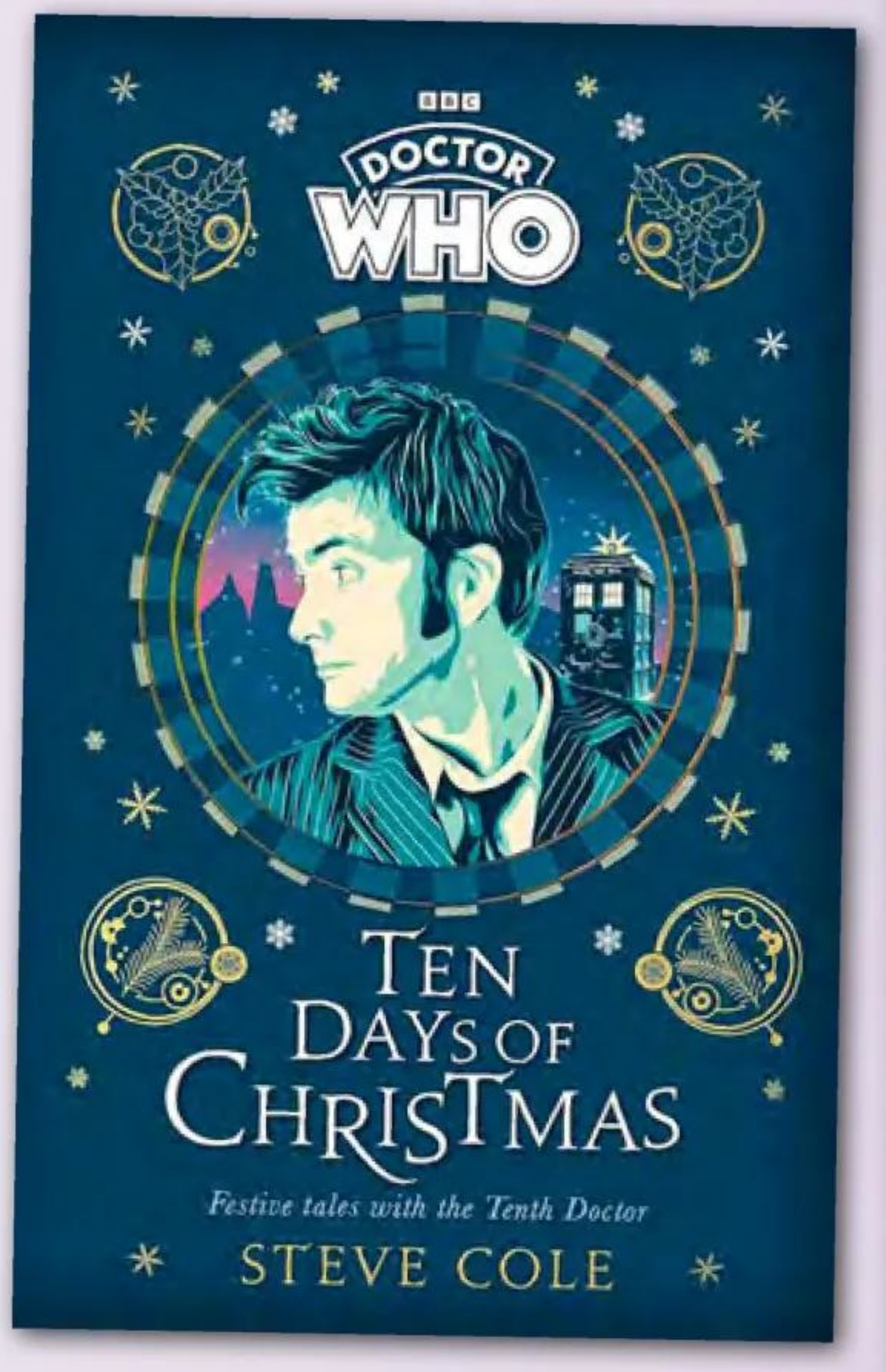
But what in the name of Old Saint Nick is particularly Christmassy about the Kraals (top), who turn up in *The Big Store*? "Surely *The Android Invasion* must have been about December 75?" laughs Steve. "It just made sense in terms of the story I wanted to do. I was doing a story set in a space toy factory, and it seemed like an idea to have the Kraals' androids shoved into boxes like deluxe life-size action figures. As a way of invading, it's bonkers, but it's not as bonkers as their plan in *The Android Invasion*!" **Alan Barnes**

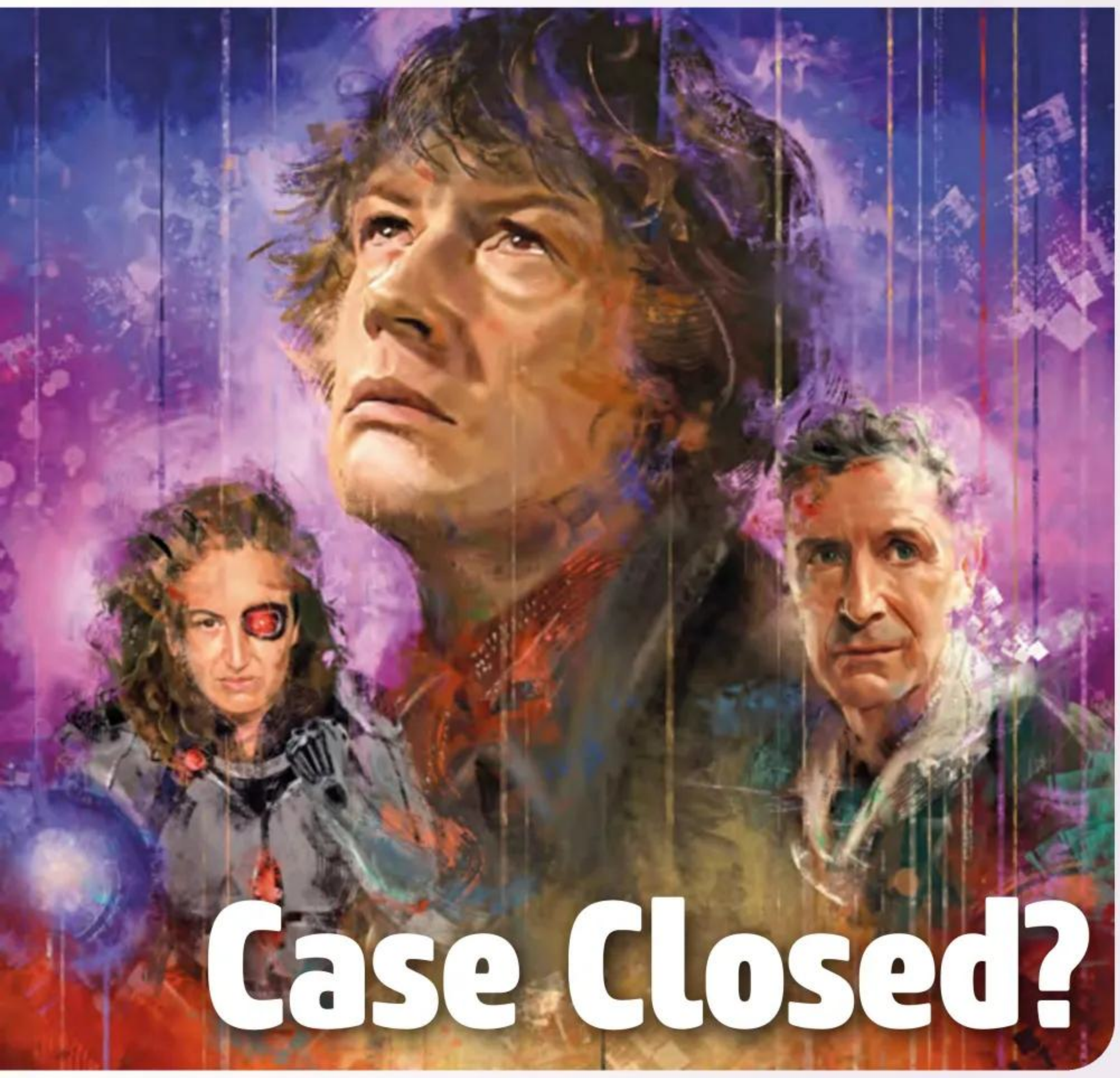
THE TENTH DOCTOR

Ten Days of Christmas

by **Steve Cole**
audiobook version read by
Ayesha Antoine, **Michael Bertenshaw**, **Jacob Dudman**, **Barnaby Edwards**, **Jacqueline King** and **Jane Slavin**

The Tenth Doctor has saved Christmas more often than we ever knew...





Case Closed?

The War Doctor believed the conflicted cyborg hybrid Case to be dead – but, in fact, she's been reacquired by the Daleks. As the *War Doctor Begins* audio series races to its conclusion in *Enemy Mine*, is the 'Doctor Not Doctor' really the man to rescue her from the manipulations of the Dalek Time Strategist?

"He's tried and failed to save her," says script editor Matt Fitton. "And even though he suspected she might be dead, he's held onto a glimmer of hope that she might have survived. But the War Doctor is coming to realise that he's stuck in a fight he can't escape until it ends – and this has ramifications for all those he meets. The consequences of his actions will always come back to haunt him until the Time War is over."

The opening story has been written by Case actress Ajjaz Awad herself. "When I discovered that Ajjaz was also a writer, I asked if she'd be interested in scripting for the series," says Matt. "Ajjaz has a great understanding of Case's inner life, and lots of thoughts on where she might take her and situations that would challenge her. One of the joys of script editing is bringing in new writers, finding new voices for characters we know, and it was a total joy to work with Ajjaz on this story and bring her worlds of imagination to life."

The War Doctor Begins is reaching its end, but is this really going to be the last we hear of the War Doctor? "It's the end of the beginning, but we're nowhere near the beginning of the end," says Matt. "After this, I wouldn't be surprised if the War Doctor's adventures rose again in some form..." **Chris Bentley**

THE WAR DOCTOR BEGINS

Enemy Mine

starring **Jonathon Carley** as the War Doctor, **Ajjaz Awad** as Case and **Nicholas Briggs** as the Daleks in

The Hybrid's Choice

by **Ajjaz Awad-Ibrahim**

Case has been recruited to the Dalek cause. But serving her new masters is not easy.

Fear Nothing

by **Mark Wright**

Case is sent to eliminate a Time Lord asset who could change the course of the war.

Exit Strategy

by **Matt Fitton**
guest-starring **Paul McGann** as the Eighth Doctor

The War Doctor won't give up on Case. But maybe he's not the man to save her...

THE DWM CHRISTMAS QUIZ

For this 60th anniversary year, 60 points can be scored by completing our annual quiz – but don't write in, it's just for fun! Compiled by **Eddie Robson.**

The first of the Fourteenth Doctor Specials adapted the 1980 *Doctor Who Weekly* comic strip *The Star Beast*...

1) The original story introduced the first companion created specifically for the comic strip since the days of John and Gillian in *TV Comic*. What was her name?

2) What colour was the Meep when the strip was reprinted in Marvel's US *Doctor Who* comic?

3) Where was the sequel strip *Star Beast II* published?

4) Who played the Meep in the audio sequel *The Ratings War*, released as a free gift with **Doctor Who Magazine** issue 313?

5) Which newsreader guest-starred in the audio adaptation of *The Star Beast* in 2019?

The second was *Wild Blue Yonder*. Here are some questions about *Doctor Who* and the colour blue...

6) What's the famous blue planet of the Acteon galaxy?

7) On what planet is blue the colour of mourning?

8) In which episode did the Tenth Doctor first wear his blue suit?

9) What role did the blue New Paradigm Daleks play?

10) Whose horoscope foretold the colour blue would be important?

***The Giggle* saw the return of the Toymaker – a character who's only appeared on TV once before, but who looms large in the wider *Doctor Who* universe...**

11) How many moves was the Doctor given to solve the Trilogic Game in the 1966 story *The Celestial Toymaker*?

12) The Toymaker was supposed to return in 1986's *The Nightmare Fair*, but the story wasn't produced. Who wrote the scripts?

13) The short story *Games*, published in **DWM** issue 192, saw the Toymaker playing chess with which adversary of the Seventh Doctor?

14) The Toymaker was the villain in *Endgame*, **DWM**'s first Eighth Doctor strip. This had the TARDIS returning to which village featured in several Fifth Doctor strips?

15) Which actor – previously a Fourth Doctor villain on TV – played the Toymaker in two audio stories, including an adaptation of *The Nightmare Fair*?

Having just enjoyed *Doctor Who*'s 60th, let's look back at some previous round-numbered anniversaries...

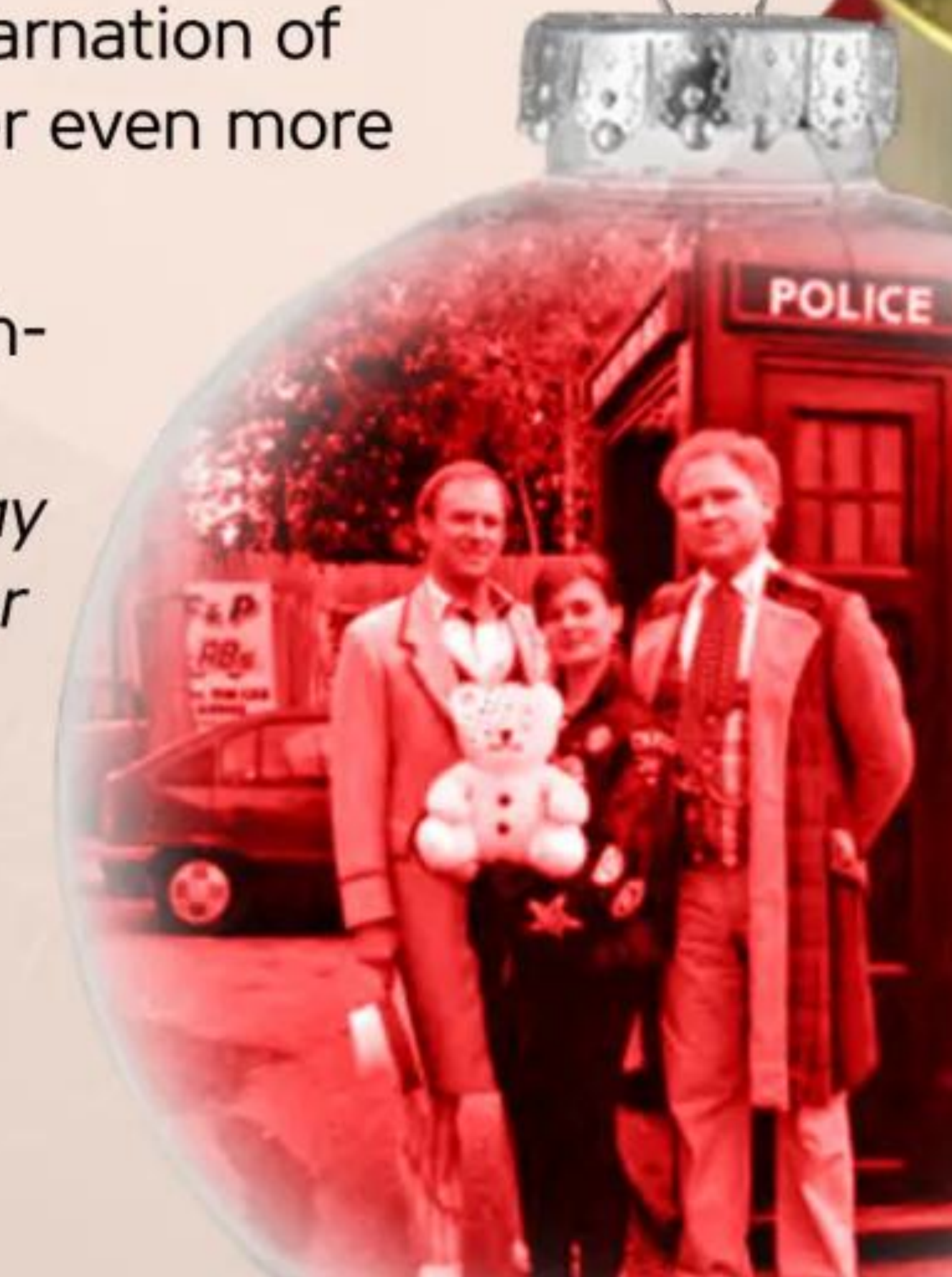
16) On the wraparound cover of the *Radio Times* tenth-anniversary special, the Third Doctor was menaced by a Dalek, a Cyberman and which other monster?

17) Robert Holmes' proposed 20th-anniversary story was replaced by *The Five Doctors*. What was the title of Holmes' abandoned adventure?

18) The 30th-anniversary story *Dimensions in Time* took place in *EastEnders*' Albert Square in which three time zones?

19) Who briefly played a new Doctor in a story for the 40th anniversary, having previously played a different incarnation of the character even more briefly?

20) The 50th-anniversary story *The Day of the Doctor* was the first since *Dimensions in Time* to use which process?



2023 also marked the 50th anniversary of the Target Books range, which continues to adapt *Doctor Who* adventures in random order. Which was the first story to be novelised featuring...

21) The Second Doctor?

22) The Master?

23) The Fourth Doctor?

24) Romana?

25) The Fifth Doctor?

26) The Sixth Doctor?

27) Donna Noble?

28) The Eleventh Doctor?

29) The Twelfth Doctor?

30) The Thirteenth Doctor?

New *Doctor Who* programmes are now preceded by a Whoniverse ident, celebrating different eras of the show. But who's on the WHO?

31-36) Six Doctors appear on the 'W'. Name them – one point for each!

37-44) There are eight characters on the 'H' – again, a point for each.

45-50) Finally, name the six monsters and villains on the 'O'.

The anniversary celebrations also brought us *Tales of the TARDIS*. Which of these objects can be seen in the Memory TARDIS, and which cannot? (We've checked, and we're pretty sure they're not there!)

51) Steven's panda mascot, Hi-Fi

52) Bessie's number plate

53) The TARDIS force-field generator

54) The Fourth Doctor's scarf

55) Poster for Ace's Happiness Patrol audition

56) The gramophone from the 1996 TV movie

57) The Tenth Doctor's machine that goes 'ding'

58) The Eleventh Doctor's faithful friend Handles

59) The Twelfth Doctor's guitar

60) The Thirteenth Doctor's ear cuff

Answers will be revealed next issue...

NEXT ISSUE...

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David Warner Nicholas Courtney in Unbound Doctor Who Sympathy for the Devil by Jonathan Clements
From the world of BBC TV's Doctor Who Attention humans! You are now subjects of the... Dalek Empire I: Invasion of the D Full-cast audio action
Peter Davison in Doctor Who Spare Parts with Sally Knyvette, Derren Nesbitt and Sarah Sutton as Nyssa
Doctor Who The Mahogany Murderers
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Doctor Who Short Trips Regeneration Impossible by Alfie Shaw
Paul McGann in Doctor Who Sword of Orion with India Fisher as Charley

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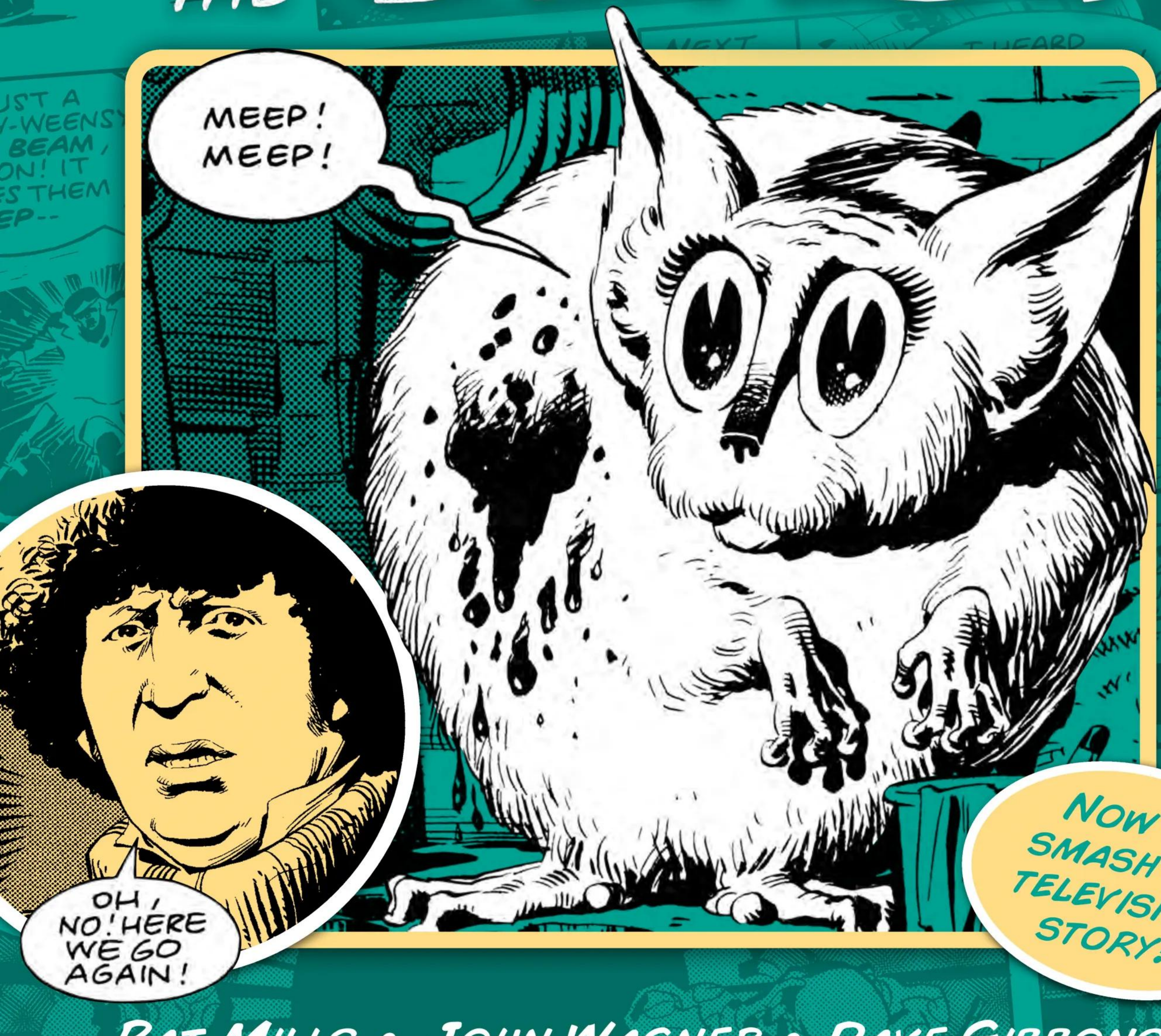
THE COMPLETE ORIGINAL COMIC STORY!

DOCTOR WHO AND THE STAR BEAST


MEEP! MEEP!
OH, NO! HERE WE GO AGAIN!

NOW A SMASH-HIT TELEVISION STORY!

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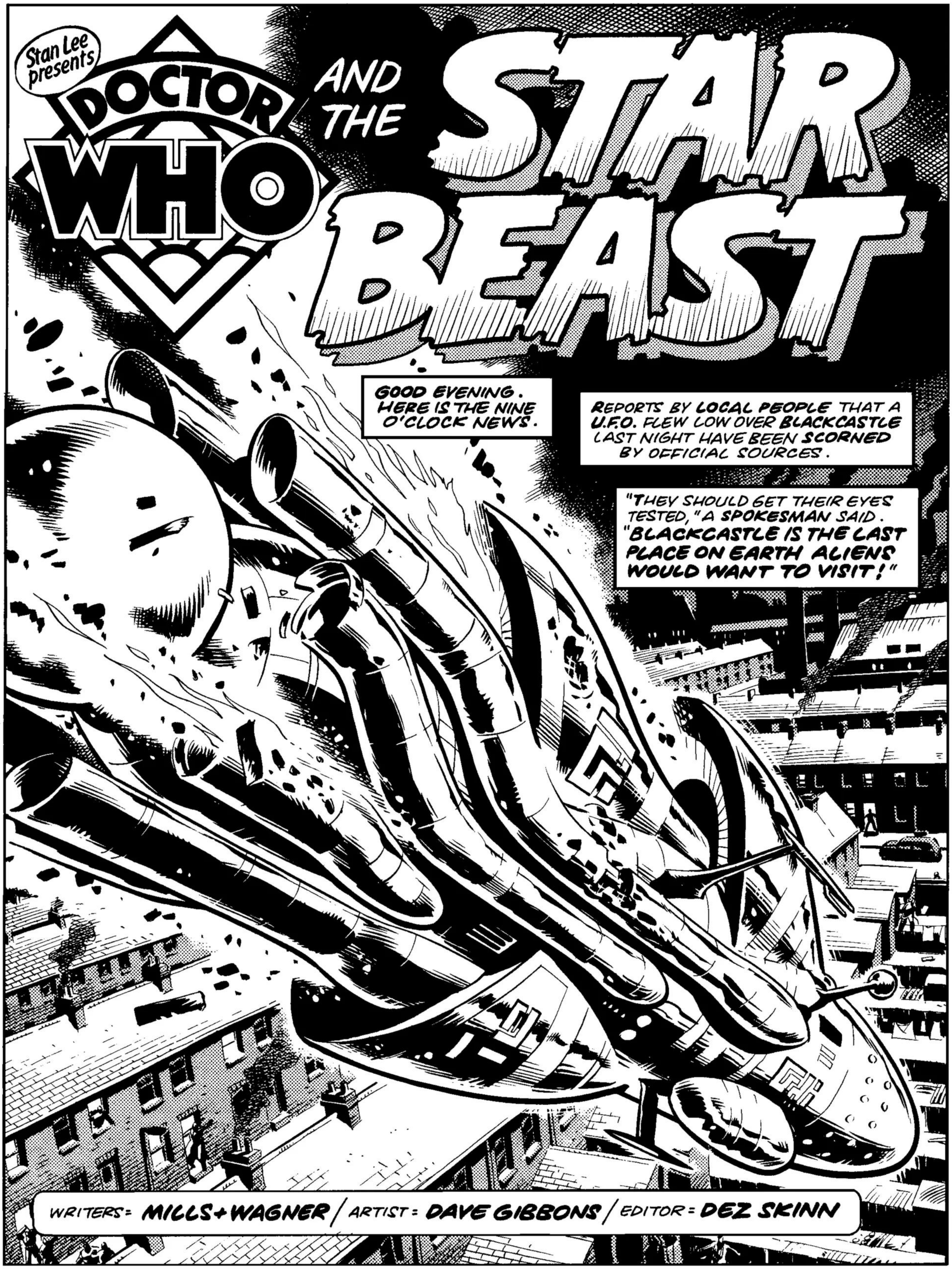
Stan Lee presents
DOCTOR WHO AND THE STAR BEAST
GOOD EVENING. HERE IS THE NINE O'CLOCK NEWS.
REPORTS BY LOCAL PEOPLE THAT A U.F.O. FLEW LOW OVER BLACKCASTLE LAST NIGHT HAVE BEEN SCORNED BY OFFICIAL SOURCES.
"THEY SHOULD GET THEIR EYES TESTED," A SPOKESMAN SAID. "BLACKCASTLE IS THE LAST PLACE ON EARTH ALIENS WOULD WANT TO VISIT!"
WRITERS = MILLS + WAGNER / ARTIST = DAVE GIBBONS / EDITOR = DEZ SKINN

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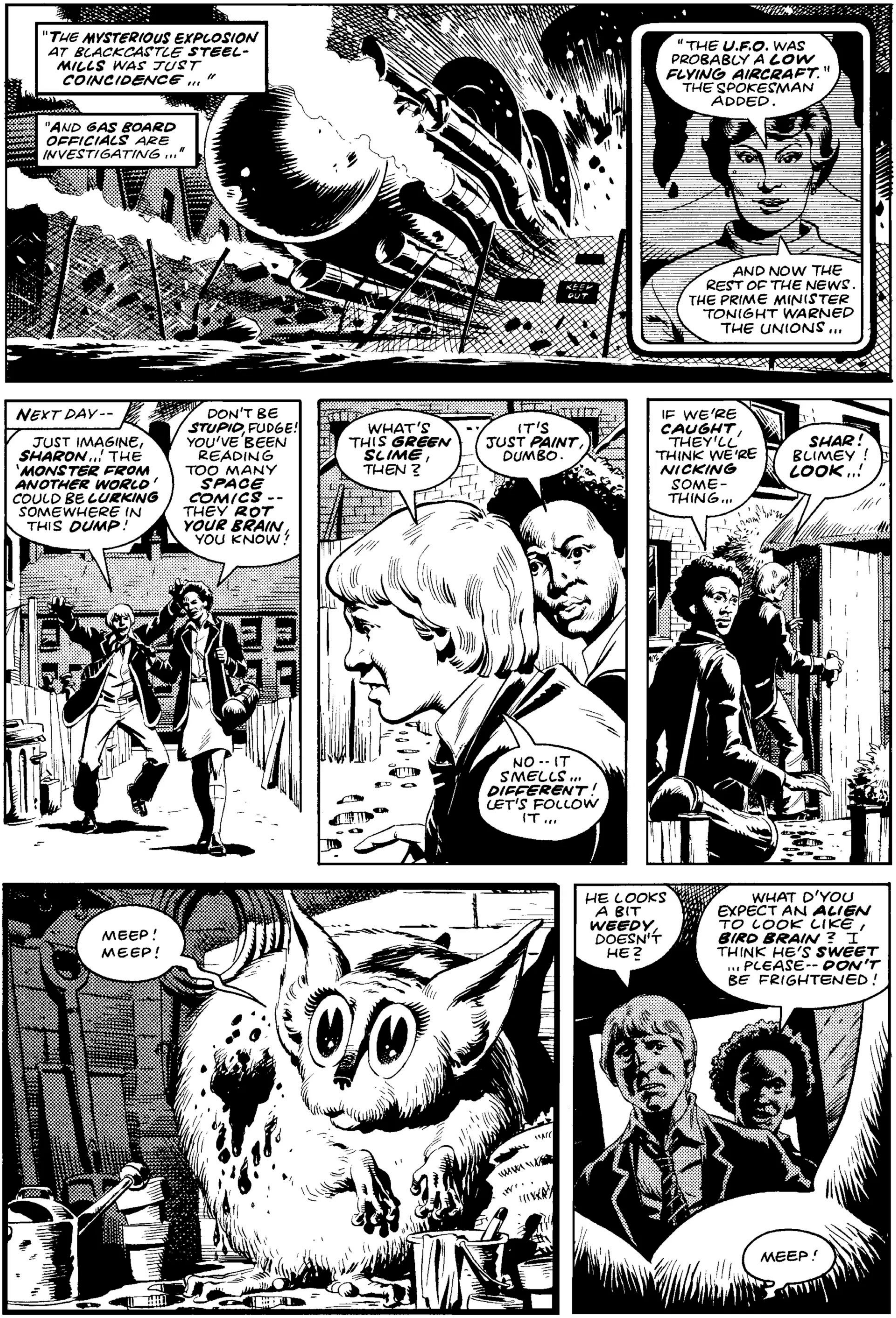
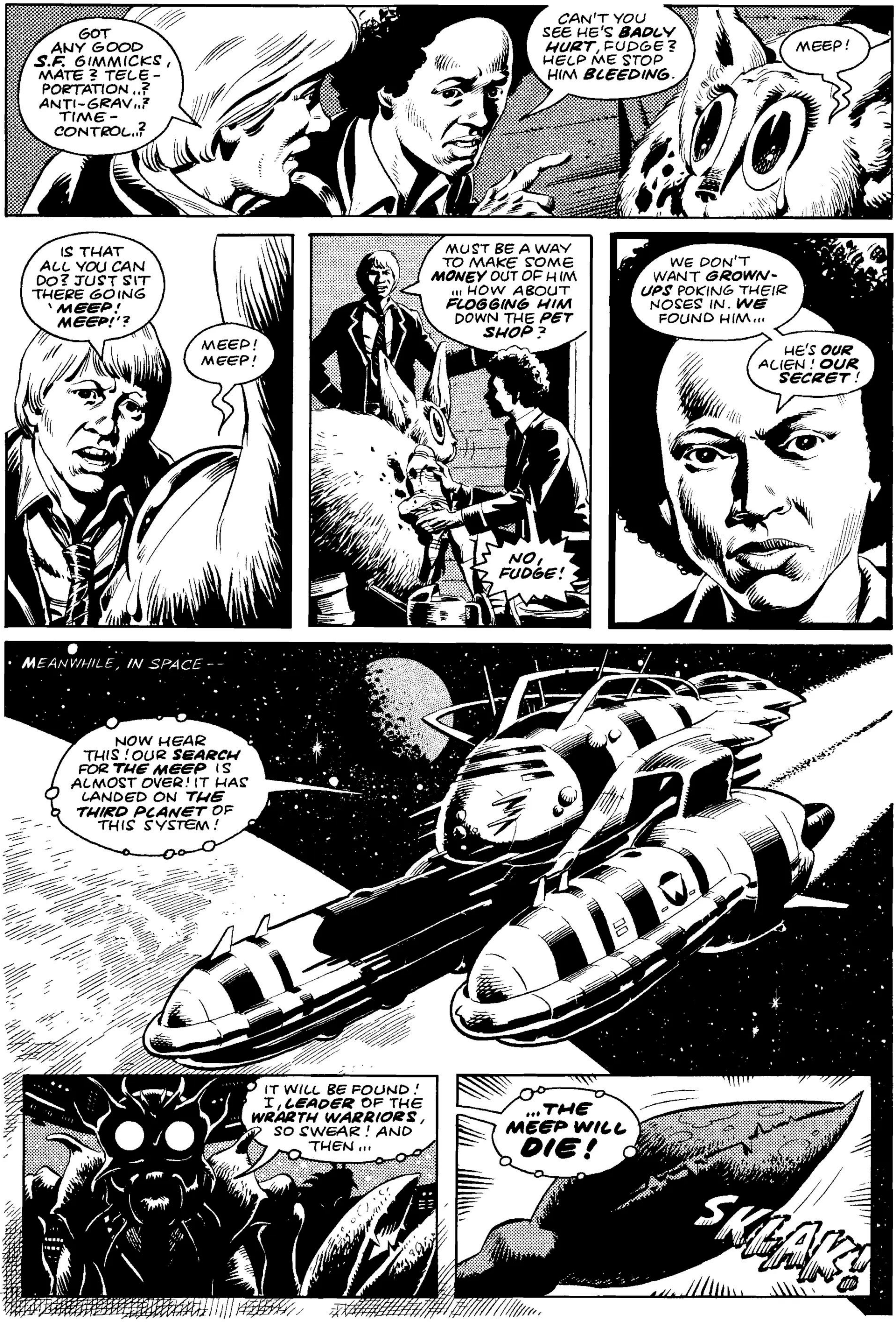
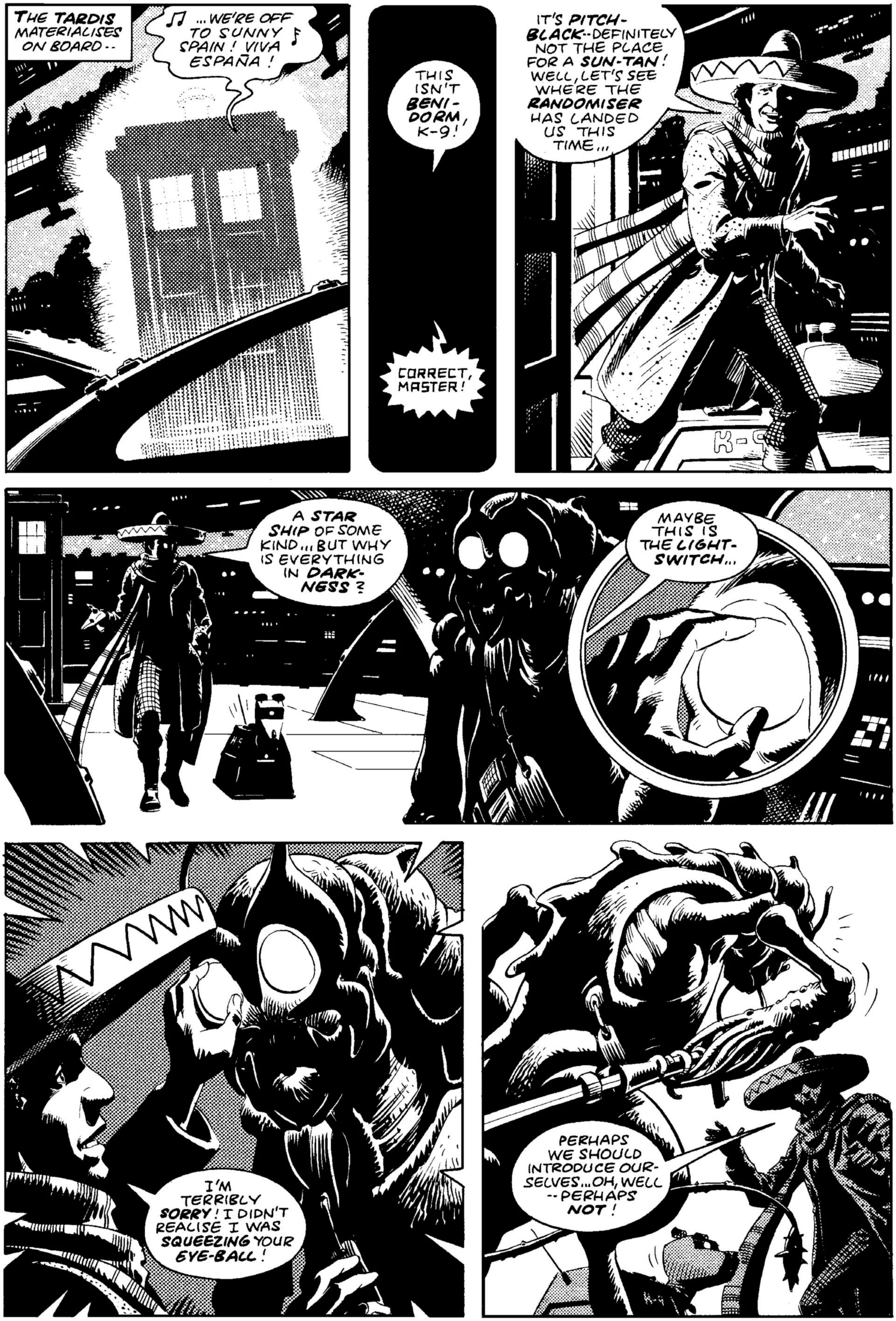
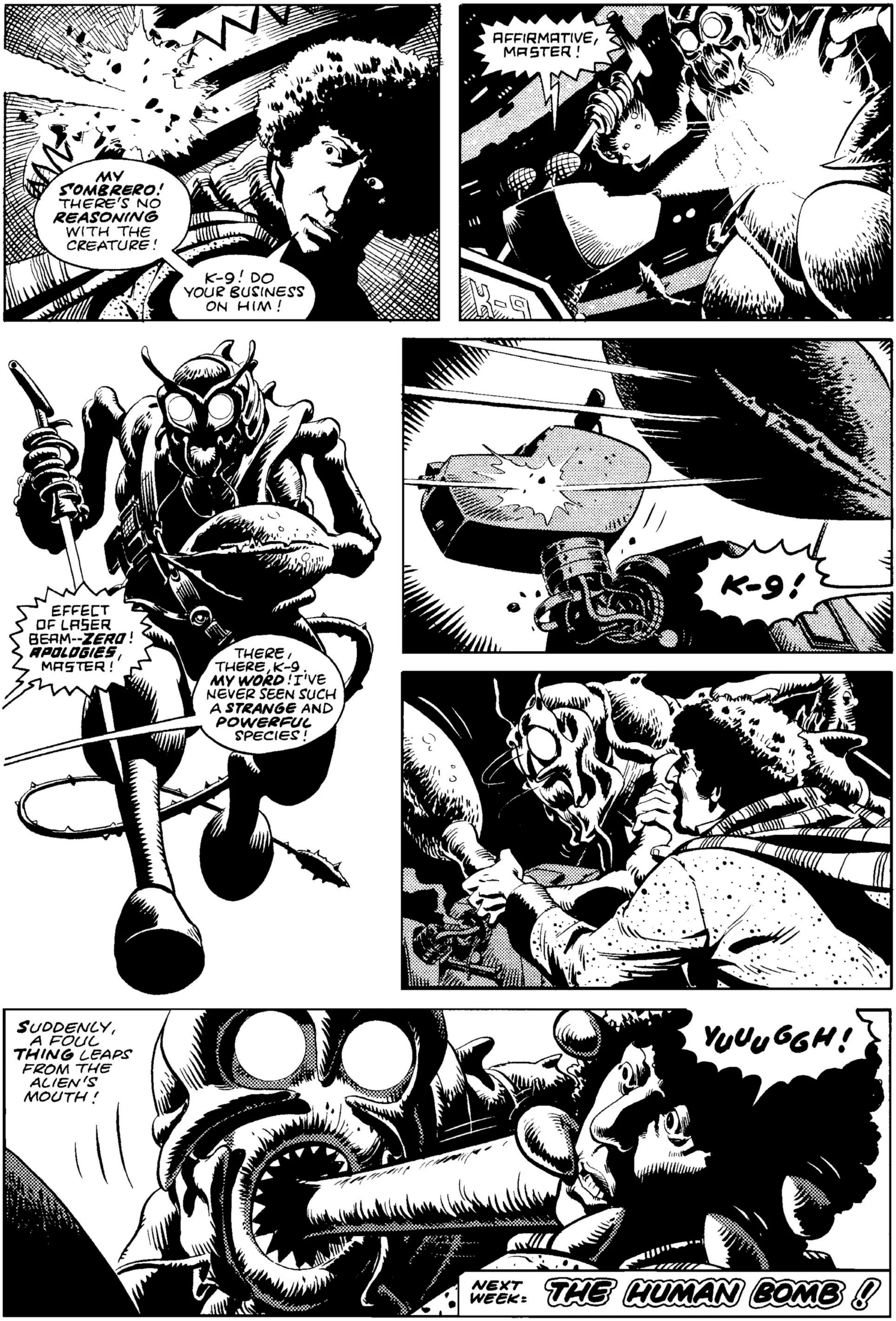

"THE MYSTERIOUS EXPLOSION AT BLACKCASTLE STEEL-MILLS WAS JUST COINCIDENCE ..."
"AND GAS BOARD OFFICIALS ARE INVESTIGATING ..."
KEEP OUT
"THE U.F.O. WAS PROBABLY A LOW FLYING AIRCRAFT." THE SPOKESMAN ADDED.
AND NOW THE REST OF THE NEWS. THE PRIME MINISTER TONIGHT WARNED THE UNIONS ...
NEXT DAY --
JUST IMAGINE, SHARON...! THE 'MONSTER FROM ANOTHER WORLD' COULD BE LURKING SOMEWHERE IN THIS DUMP!
DON'T BE STUPID, FUDGE! YOU'VE BEEN READING TOO MANY SPACE COMICS -- THEY ROT YOUR BRAIN, YOU KNOW!
WHAT'S THIS GREEN SLIME, THEN?
IT'S JUST PAINT, DUMBO.
NO -- IT SMELLS... DIFFERENT! LET'S FOLLOW IT ...
IF WE'RE CAUGHT, THEY'LL THINK WE'RE NICKING SOMETHING...
SHAR! BLIMEY! LOOK...!
MEEP! MEEP!
HE LOOKS A BIT WEEDY, DOESN'T HE?
WHAT D'YOU EXPECT AN ALIEN TO LOOK LIKE, BIRD BRAIN? I THINK HE'S SWEET ...PLEASE-- DON'T BE FRIGHTENED!
MEEP!


GOT ANY GOOD S.F. GIMMICKS, MATE? TELE-PORTATION..? ANTI-GRAV..? TIME-CONTROL..?
CAN'T YOU SEE HE'S BADLY HURT, FUDGE? HELP ME STOP HIM BLEEDING.
MEEP!
IS THAT ALL YOU CAN DO? JUST SIT THERE GOING 'MEEP! MEEP!'?
MEEP! MEEP!
MUST BE A WAY TO MAKE SOME MONEY OUT OF HIM ... HOW ABOUT FLOGGING HIM DOWN THE PET SHOP?
NO, FUDGE!
WE DON'T WANT GROWN-UPS POKING THEIR NOSES IN. WE FOUND HIM...
HE'S OUR ALIEN! OUR SECRET!
MEANWHILE, IN SPACE--
NOW HEAR THIS! OUR SEARCH FOR THE MEEP IS ALMOST OVER! IT HAS LANDED ON THE THIRD PLANET OF THIS SYSTEM!
IT WILL BE FOUND! I, LEADER OF THE WRARTH WARRIORS, SO SWEAR! AND THEN...
...THE MEEP WILL DIE!
SKLAK!


THE TARDIS MATERIALISES ON BOARD --
♫ ...WE'RE OFF TO SUNNY SPAIN! VIVA ESPAÑA! ♪
THIS ISN'T BENIDORM, K-9!
CORRECT, MASTER!
IT'S PITCH-BLACK--DEFINITELY NOT THE PLACE FOR A SUN-TAN! WELL, LET'S SEE WHERE THE RANDOMISER HAS LANDED US THIS TIME...
K-9
A STAR SHIP OF SOME KIND... BUT WHY IS EVERYTHING IN DARKNESS?
MAYBE THIS IS THE LIGHT-SWITCH...
I'M TERRIBLY SORRY! I DIDN'T REALISE I WAS SQUEEZING YOUR EYE-BALL!
PERHAPS WE SHOULD INTRODUCE OURSELVES... OH, WELL -- PERHAPS NOT!

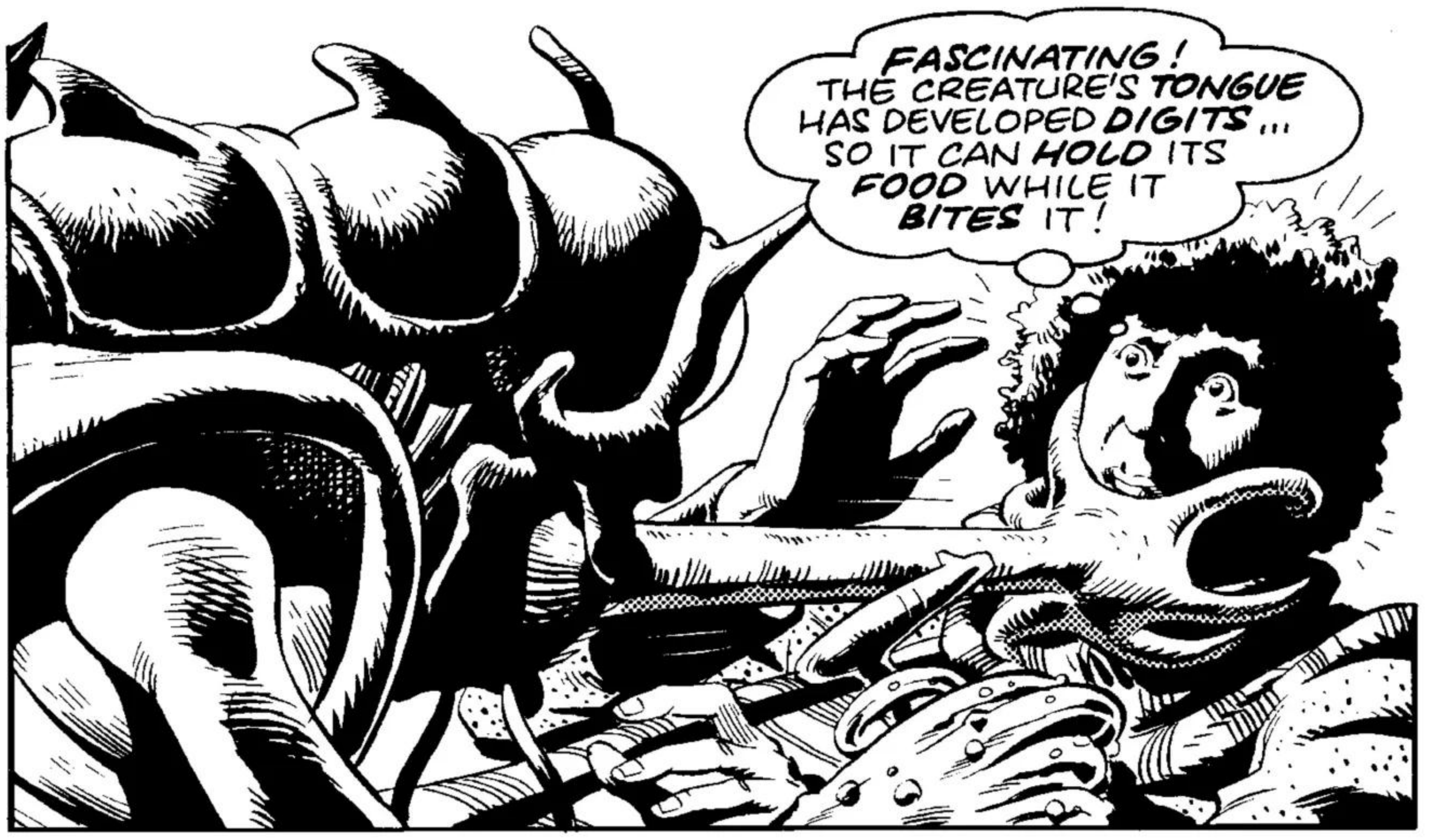

MY SOMBRERO! THERE'S NO REASONING WITH THE CREATURE!
K-9! DO YOUR BUSINESS ON HIM!
AFFIRMATIVE, MASTER!
K-9
EFFECT OF LASER BEAM--ZERO! APOLOGIES, MASTER!
THERE, THERE, K-9. MY WORD! I'VE NEVER SEEN SUCH A STRANGE AND POWERFUL SPECIES!
K-9!
SUDDENLY, A FOUL THING LEAPS FROM THE ALIEN'S MOUTH!
YUUUGGH!
NEXT WEEK: THE HUMAN BOMB!

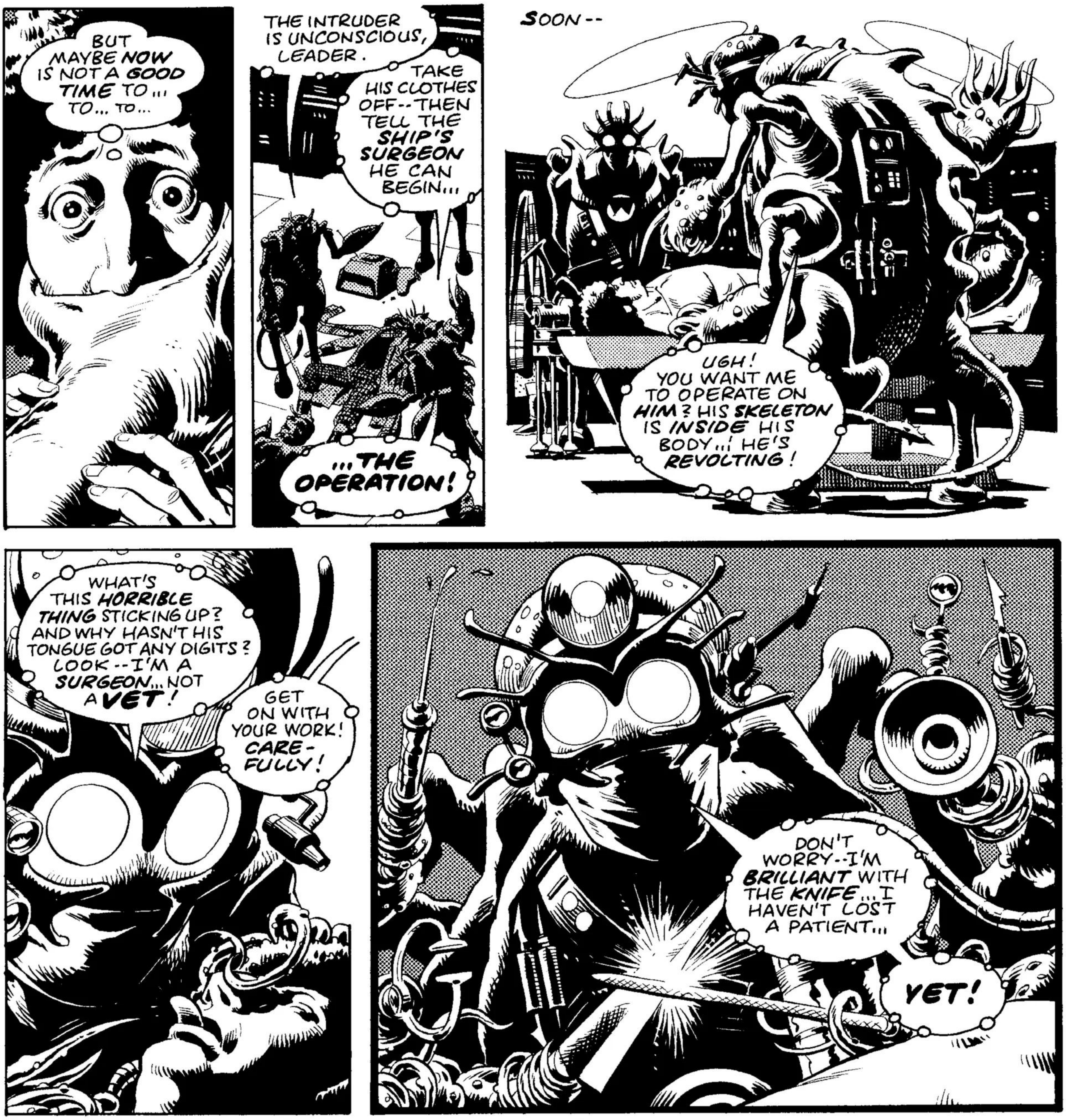
Stan Lee presents

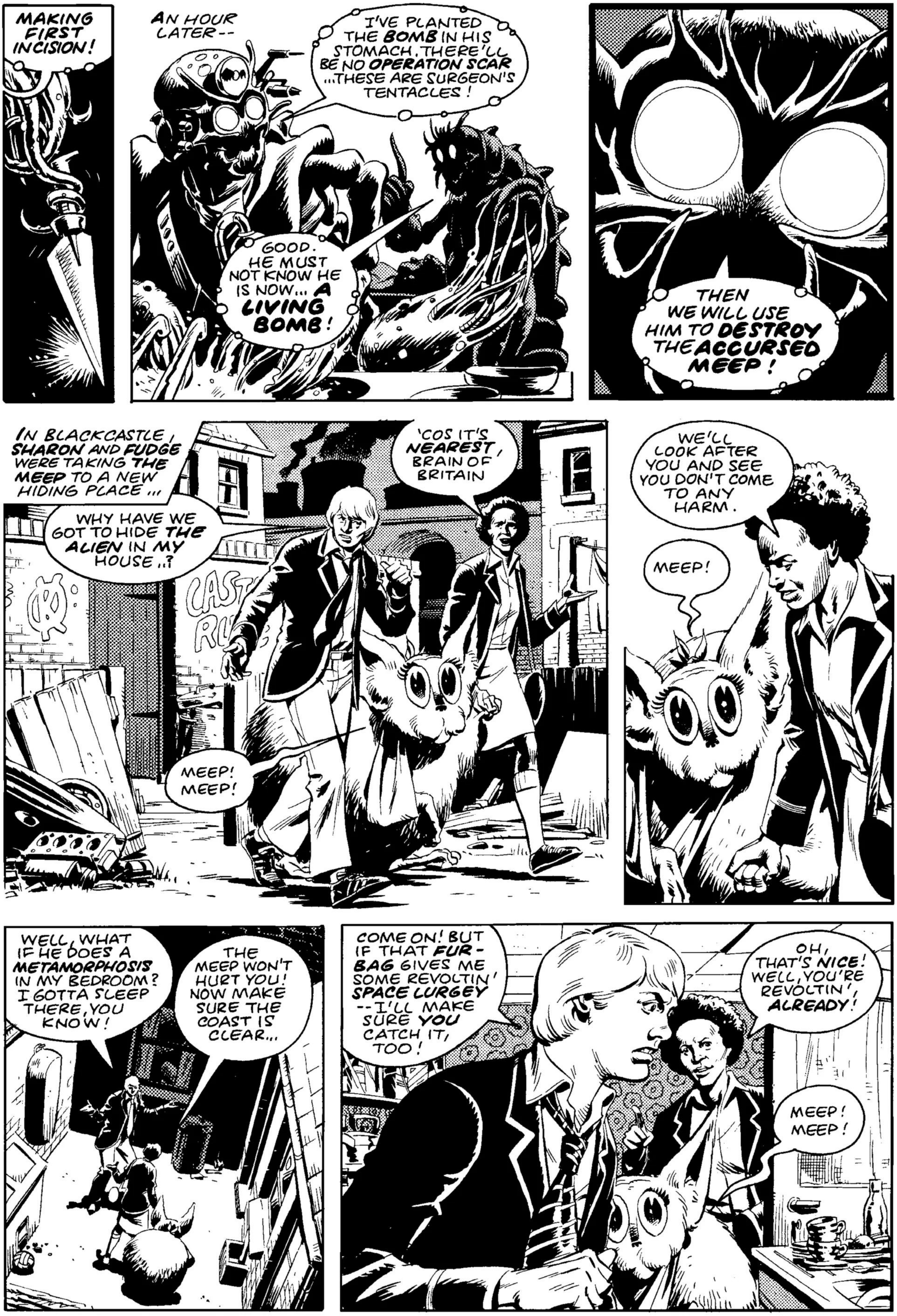
DOCTOR WHO

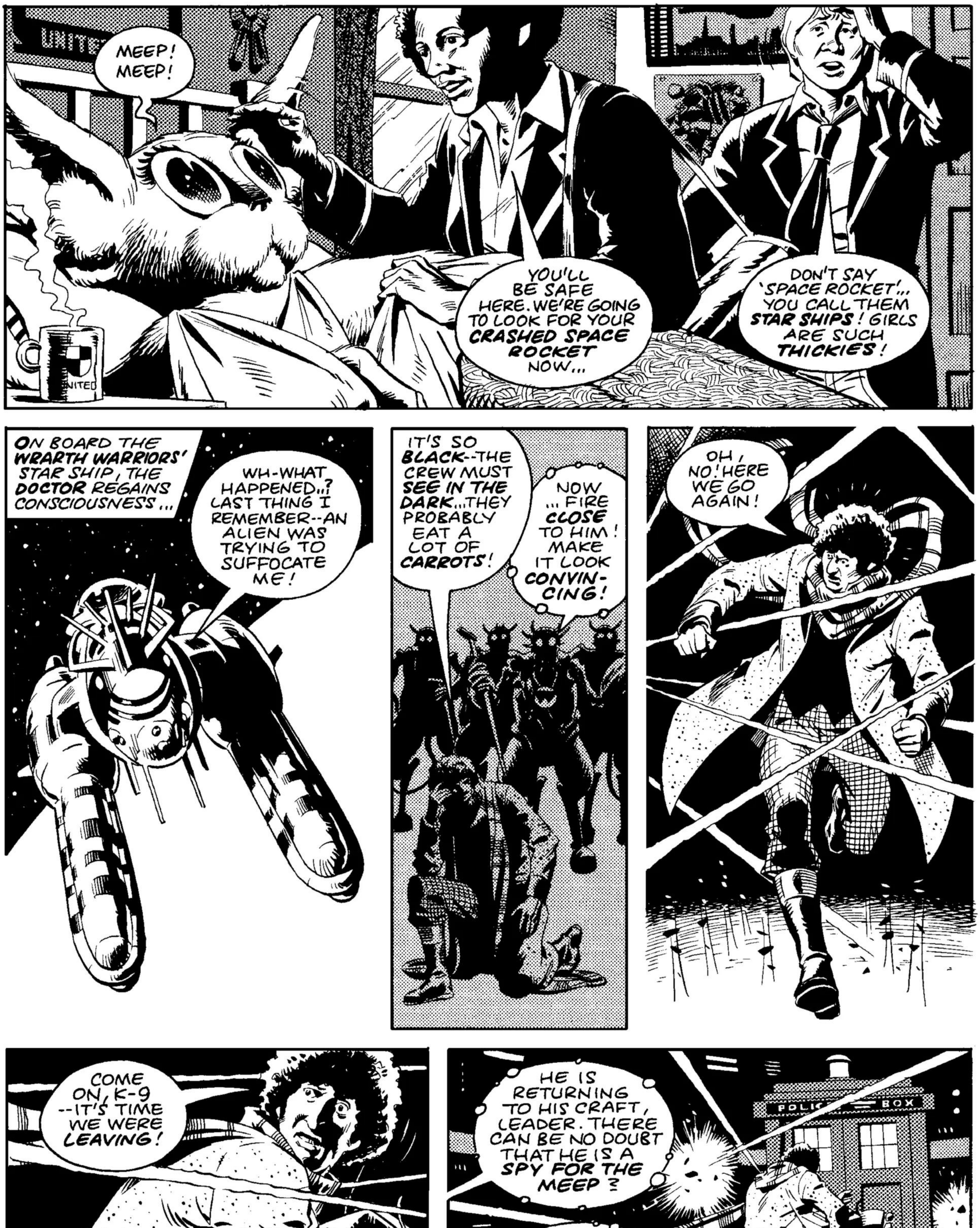
AND THE STAR BEAST

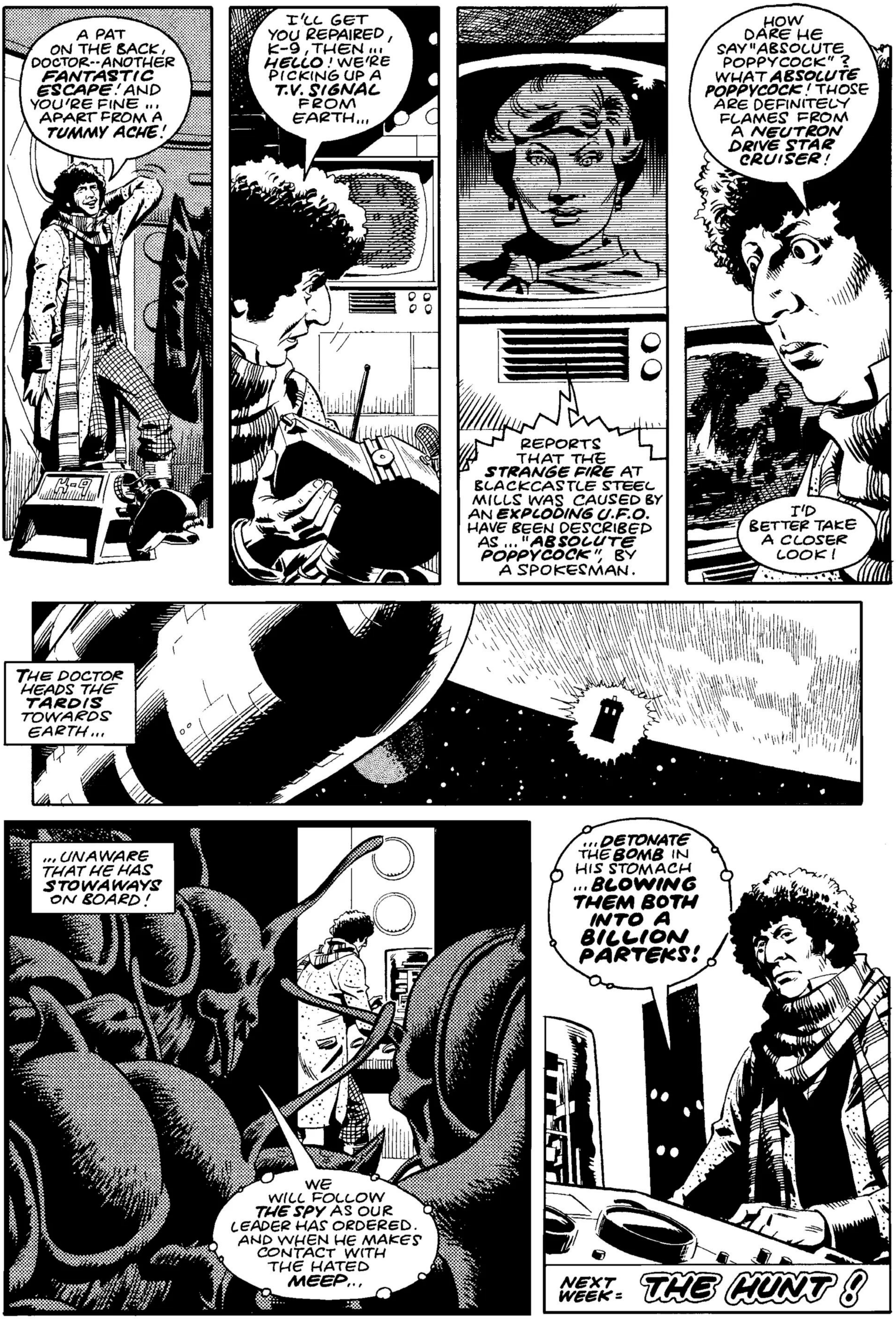
A MYSTERIOUS ALIEN—KNOWN AS 'THE MEEP' —HAS MADE AN EMERGENCY LANDING IN BLACKCASTLE, WHERE HE IS FOUND BY TWO CHILDREN. MEANWHILE, THE DOCTOR AND K-9 MEET UP WITH THE ALIEN'S PURSUERS— THE WRARTH WARRIORS!


FASCINATING! THE CREATURE'S TONGUE HAS DEVELOPED DIGITS... SO IT CAN HOLD ITS FOOD WHILE IT BITES IT!


BUT MAYBE NOW IS NOT A GOOD TIME TO... TO... TO...
THE INTRUDER IS UNCONSCIOUS, LEADER.
TAKE HIS CLOTHES OFF--THEN TELL THE SHIP'S SURGEON HE CAN BEGIN...
...THE OPERATION!
SOON--
UGH! YOU WANT ME TO OPERATE ON HIM? HIS SKELETON IS INSIDE HIS BODY...! HE'S REVOLTING!
WHAT'S THIS HORRIBLE THING STICKING UP? AND WHY HASN'T HIS TONGUE GOT ANY DIGITS? LOOK --I'M A SURGEON... NOT A VET!
GET ON WITH YOUR WORK! CARE-FULLY!
DON'T WORRY--I'M BRILLIANT WITH THE KNIFE... I HAVEN'T LOST A PATIENT...
YET!


MAKING FIRST INCISION!
AN HOUR LATER--
I'VE PLANTED THE BOMB IN HIS STOMACH. THERE'LL BE NO OPERATION SCAR ...THESE ARE SURGEON'S TENTACLES!
GOOD. HE MUST NOT KNOW HE IS NOW... A LIVING BOMB!
THEN WE WILL USE HIM TO DESTROY THE ACCURSED MEEP!
IN BLACKCASTLE, SHARON AND FUDGE WERE TAKING THE MEEP TO A NEW HIDING PLACE...
WHY HAVE WE GOT TO HIDE THE ALIEN IN MY HOUSE..?
'COS IT'S NEAREST, BRAIN OF BRITAIN
CASTLE RU
MEEP! MEEP!
WE'LL LOOK AFTER YOU AND SEE YOU DON'T COME TO ANY HARM.
MEEP!
WELL, WHAT IF HE DOES A METAMORPHOSIS IN MY BEDROOM? I GOTTA SLEEP THERE, YOU KNOW!
THE MEEP WON'T HURT YOU! NOW MAKE SURE THE COAST IS CLEAR...
COME ON! BUT IF THAT FUR-BAG GIVES ME SOME REVOLTIN' SPACE LURGEY --I'LL MAKE SURE YOU CATCH IT, TOO!
OH, THAT'S NICE! WELL, YOU'RE REVOLTIN', ALREADY!
MEEP! MEEP!


MEEP! MEEP!
YOU'LL BE SAFE HERE. WE'RE GOING TO LOOK FOR YOUR CRASHED SPACE ROCKET NOW...
DON'T SAY 'SPACE ROCKET'... YOU CALL THEM STAR SHIPS! GIRLS ARE SUCH THICKIES!
ON BOARD THE WRARTH WARRIORS' STAR SHIP, THE DOCTOR REGAINS CONSCIOUSNESS...
WH-WHAT HAPPENED..? LAST THING I REMEMBER--AN ALIEN WAS TRYING TO SUFFOCATE ME!
IT'S SO BLACK--THE CREW MUST SEE IN THE DARK...THEY PROBABLY EAT A LOT OF CARROTS!
NOW ... FIRE CLOSE TO HIM! MAKE IT LOOK CONVINCING!
OH, NO! HERE WE GO AGAIN!
COME ON, K-9 --IT'S TIME WE WERE LEAVING!
HE IS RETURNING TO HIS CRAFT, LEADER. THERE CAN BE NO DOUBT THAT HE IS A SPY FOR THE MEEP?
NONE. HOW ELSE DO YOU EXPLAIN HIS STRANGE ARRIVAL ON OUR SHIP? EVERYTHING IS GOING ACCORDING TO PLAN!
POLICE BOX

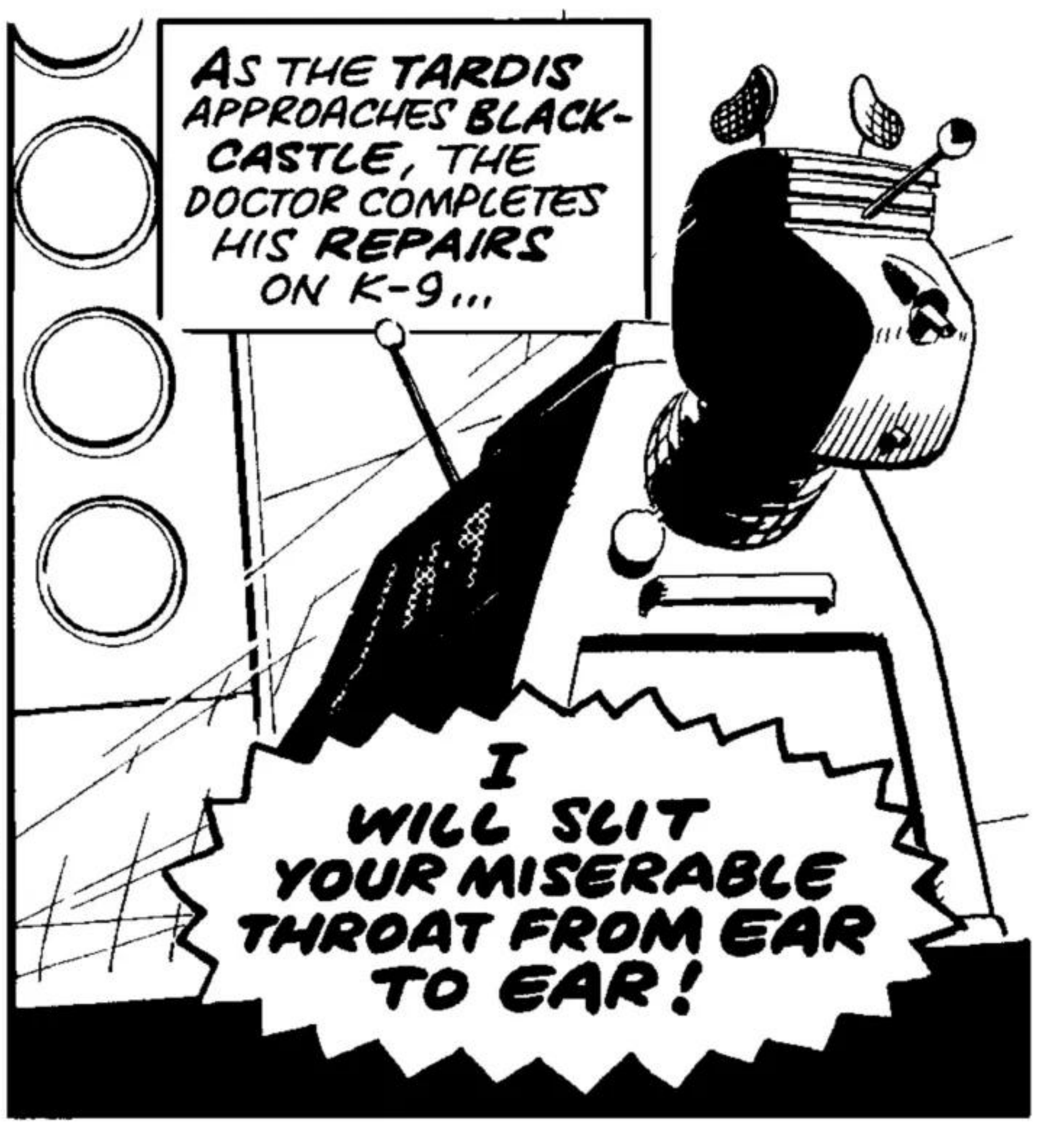

A PAT ON THE BACK, DOCTOR--ANOTHER FANTASTIC ESCAPE! AND YOU'RE FINE ... APART FROM A TUMMY ACHE!
K-9
I'LL GET YOU REPAIRED, K-9, THEN ... HELLO! WE'RE PICKING UP A T.V. SIGNAL FROM EARTH...
REPORTS THAT THE STRANGE FIRE AT BLACKCASTLE STEEL MILLS WAS CAUSED BY AN EXPLODING U.F.O. HAVE BEEN DESCRIBED AS ... "ABSOLUTE POPPYCOCK", BY A SPOKESMAN.
HOW DARE HE SAY "ABSOLUTE POPPYCOCK"? WHAT ABSOLUTE POPPYCOCK! THOSE ARE DEFINITELY FLAMES FROM A NEUTRON DRIVE STAR CRUISER!
I'D BETTER TAKE A CLOSER LOOK!
THE DOCTOR HEADS THE TARDIS TOWARDS EARTH...
...UNAWARE THAT HE HAS STOWAWAYS ON BOARD!
WE WILL FOLLOW THE SPY AS OUR LEADER HAS ORDERED. AND WHEN HE MAKES CONTACT WITH THE HATED MEEP...
...DETONATE THE BOMB IN HIS STOMACH ...BLOWING THEM BOTH INTO A BILLION PARTEKS!
NEXT WEEK: THE HUNT!

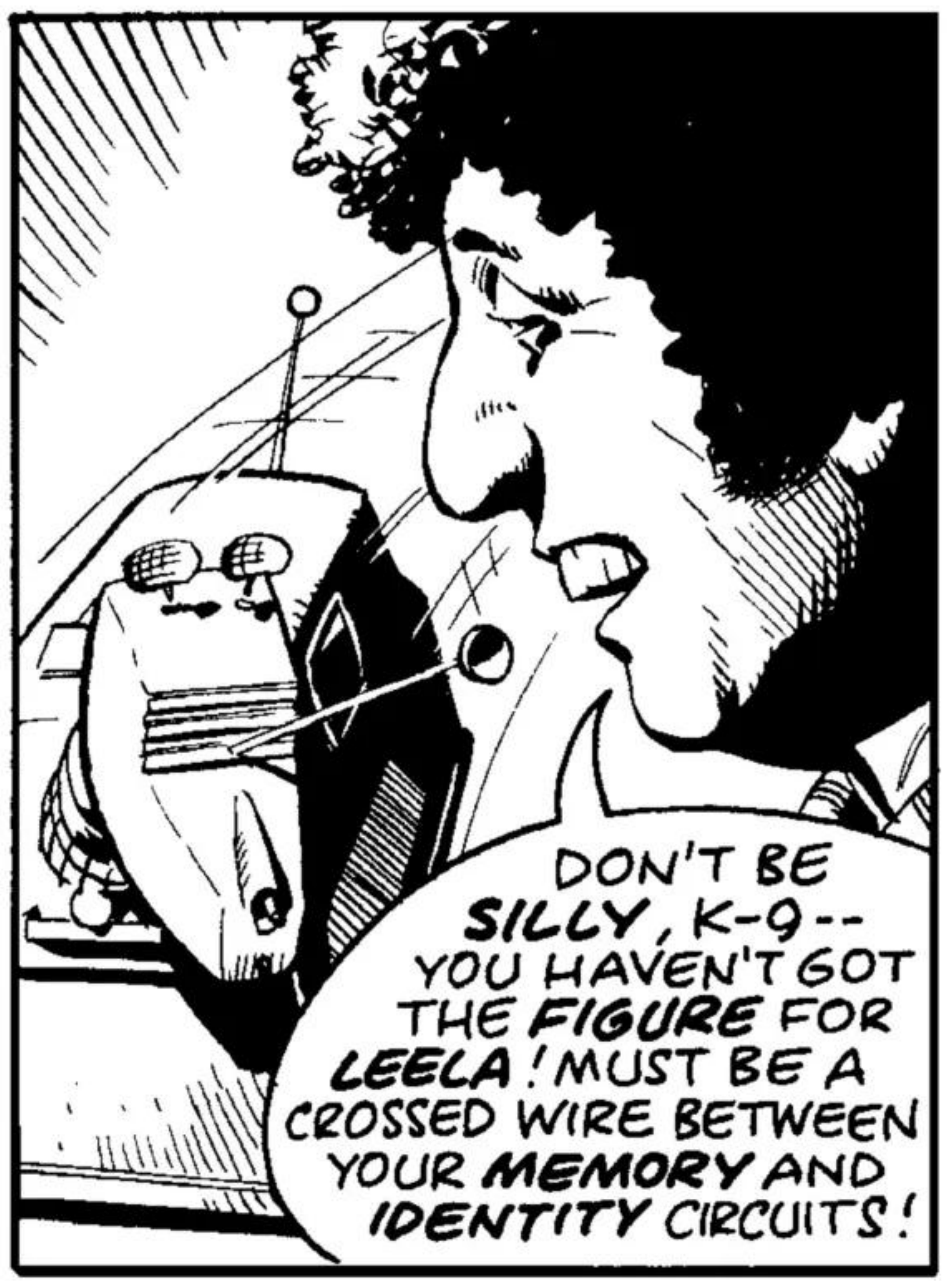
Stan Lee presents

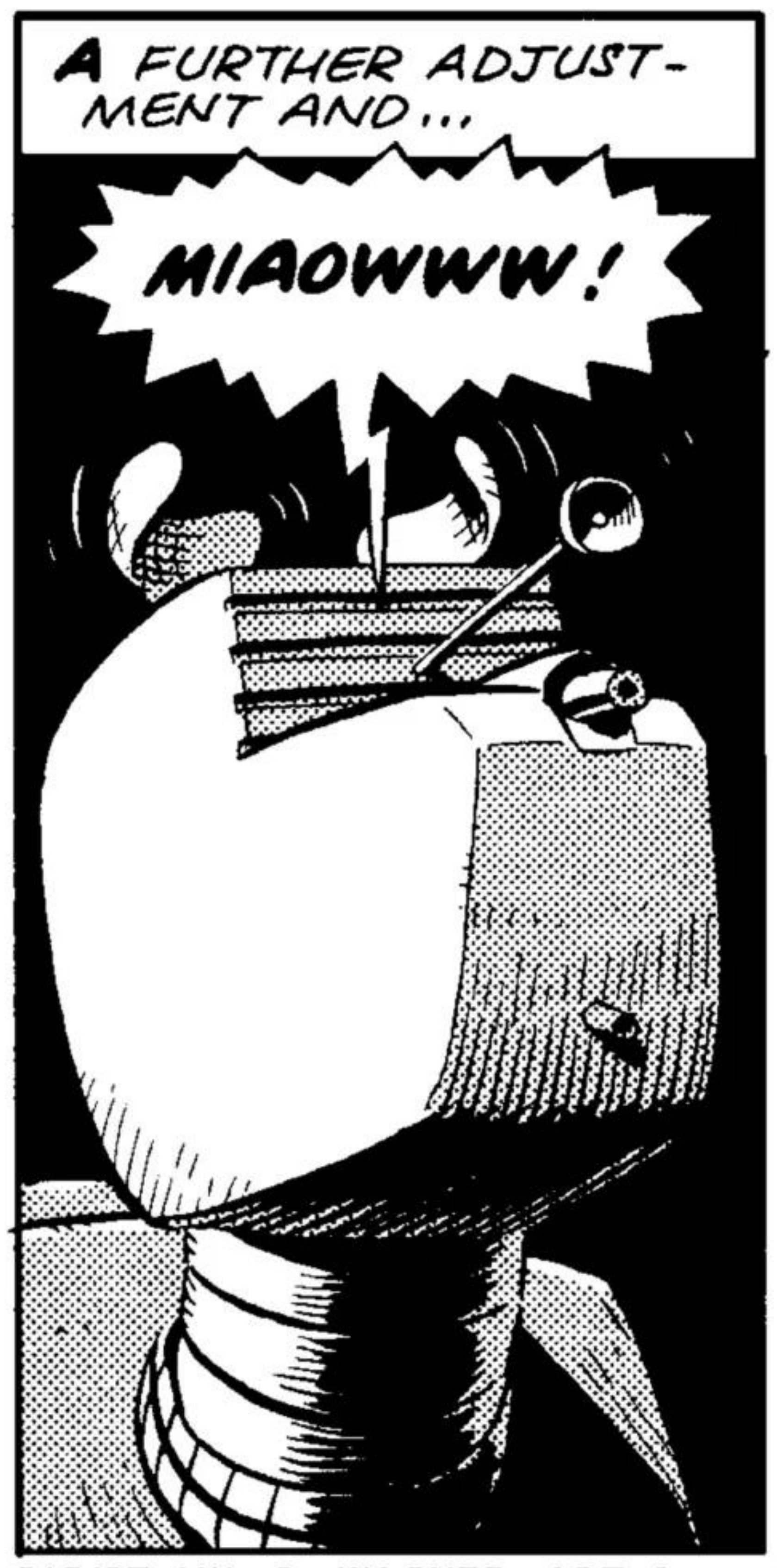
DOCTOR WHO

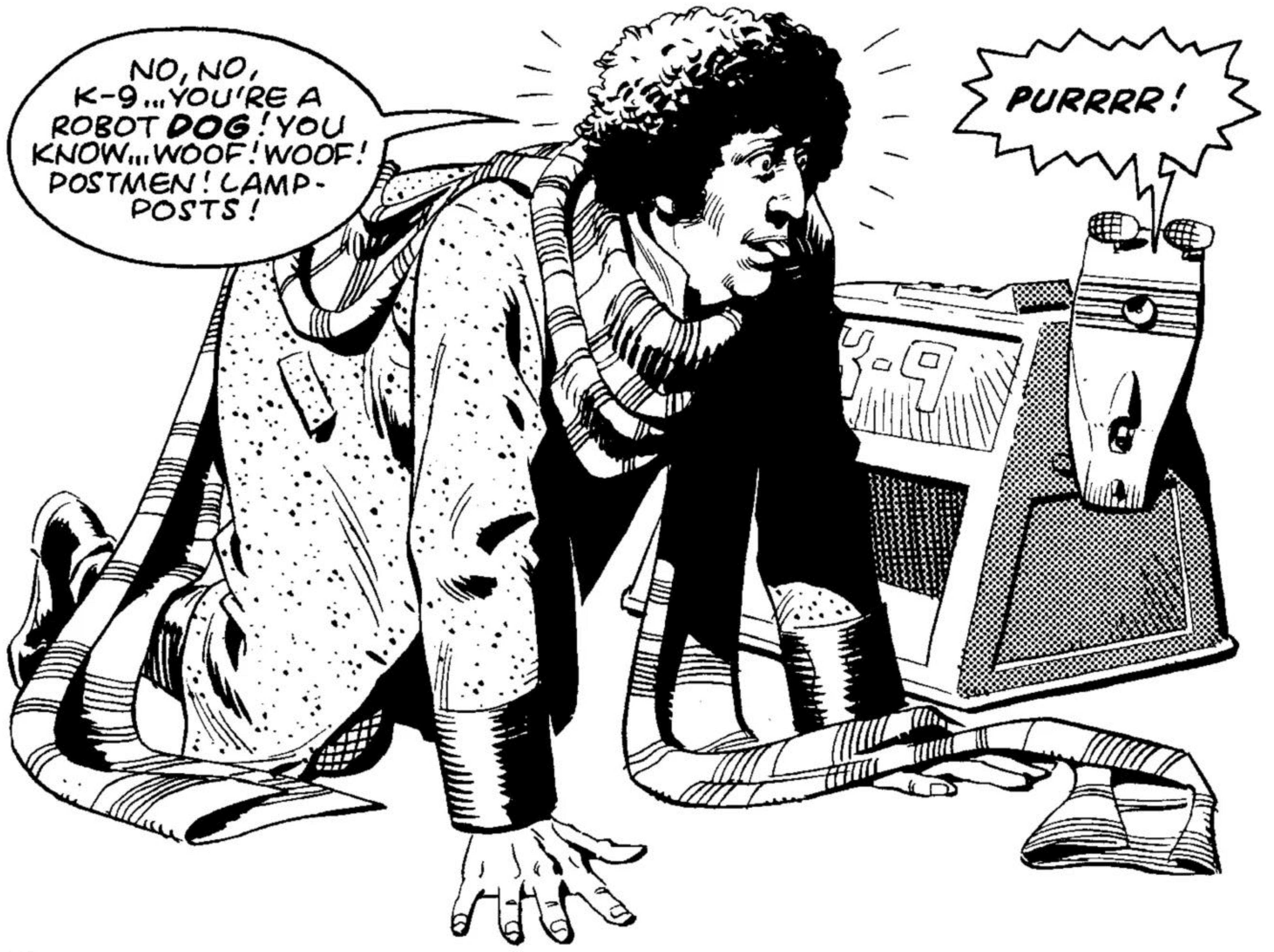
AND THE STAR BEAST

A MYSTERIOUS ALIEN – KNOWN AS 'THE MEEP' – HAS MADE AN EMERGENCY LANDING IN BLACKCASTLE, WHERE HE IS HELPED BY TWO CHILDREN. MEANWHILE, THE DOCTOR ESCAPES FROM THE MEEP'S PURSUERS – UNAWARE THAT THEY HAVE PERFORMED A SECRET OPERATION ON HIM!

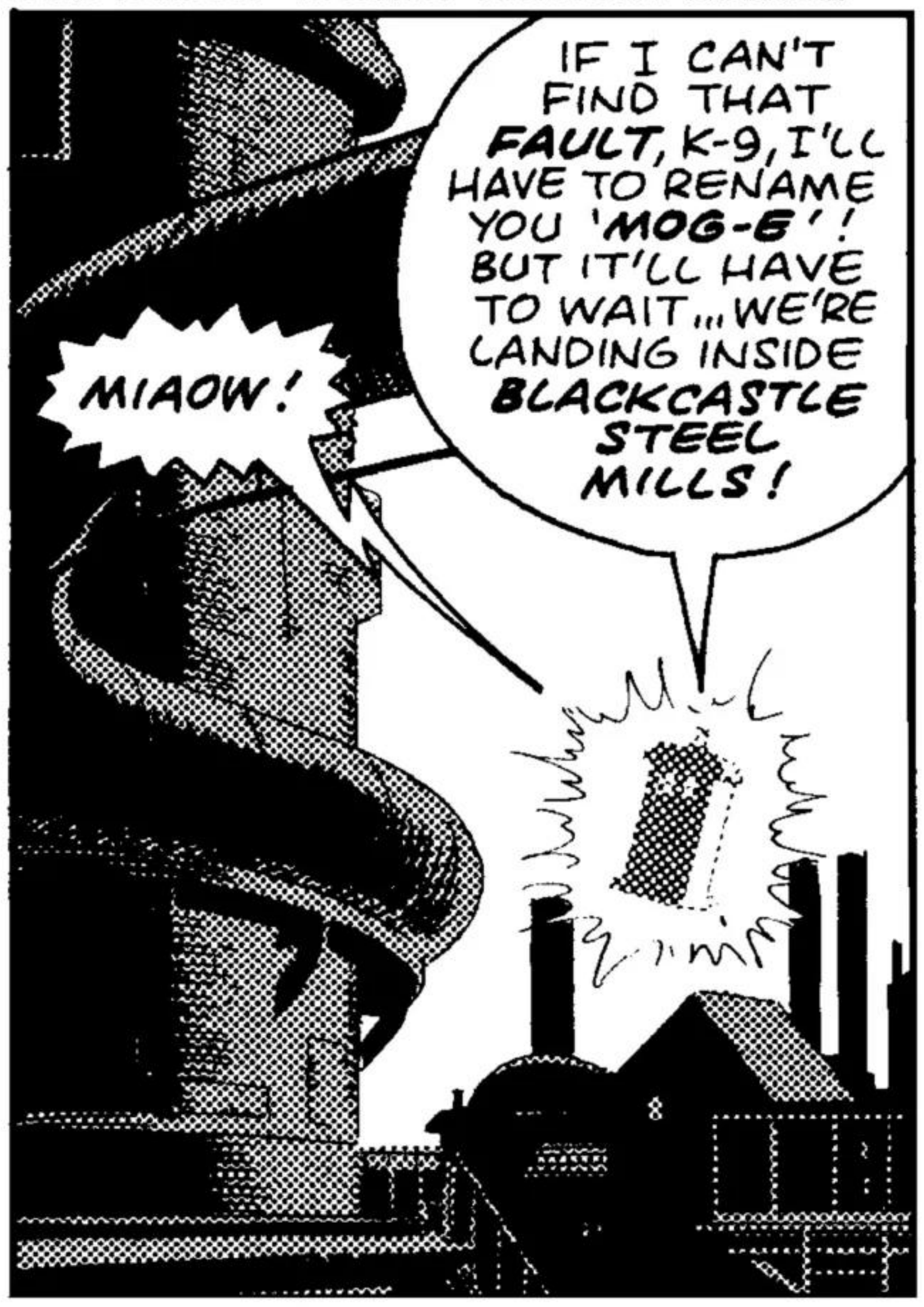

AS THE TARDIS APPROACHES BLACKCASTLE, THE DOCTOR COMPLETES HIS REPAIRS ON K-9...
I WILL SLIT YOUR MISERABLE THROAT FROM EAR TO EAR!

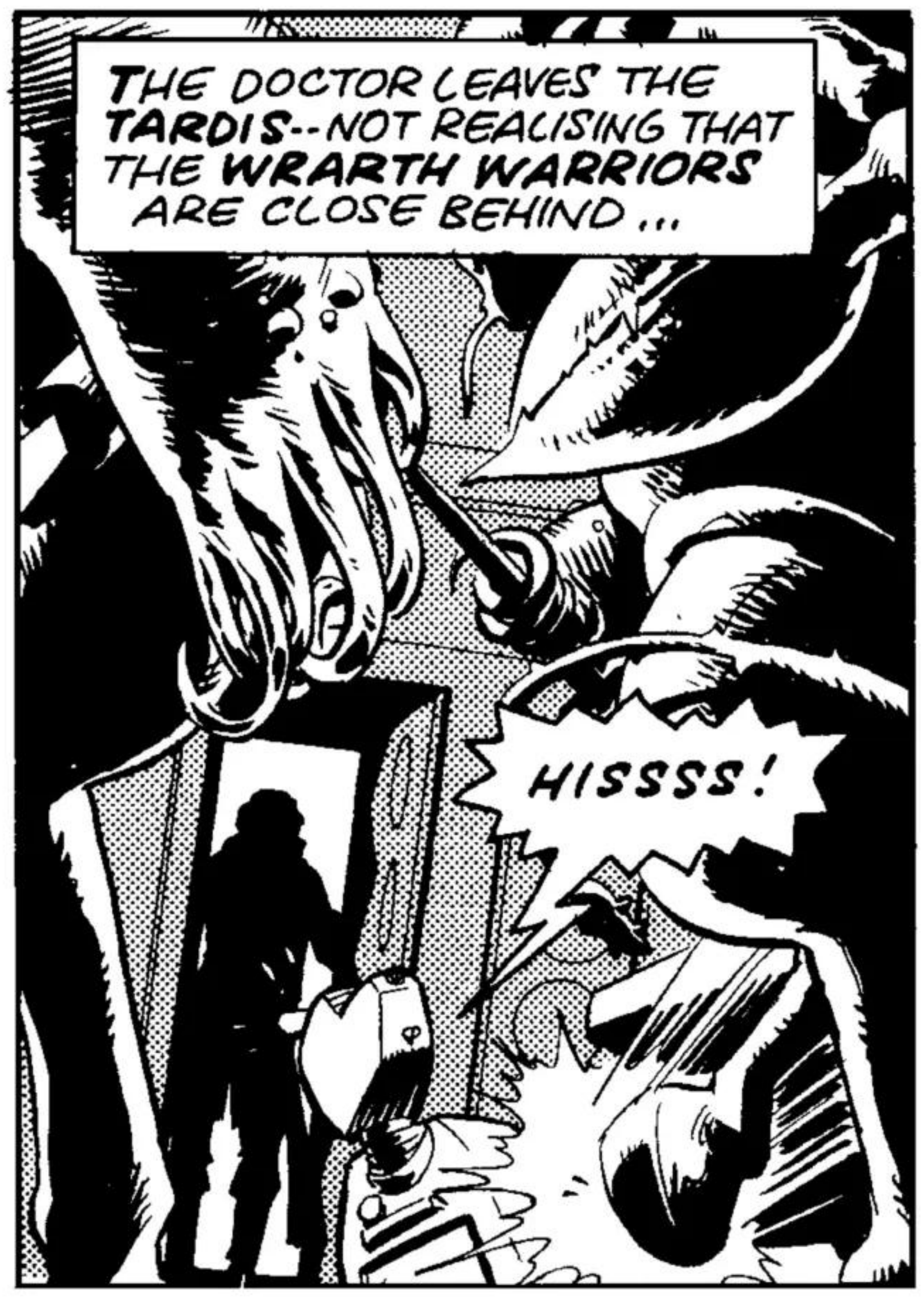

DON'T BE SILLY, K-9 -- YOU HAVEN'T GOT THE FIGURE FOR LEELA! MUST BE A CROSSED WIRE BETWEEN YOUR MEMORY AND IDENTITY CIRCUITS!

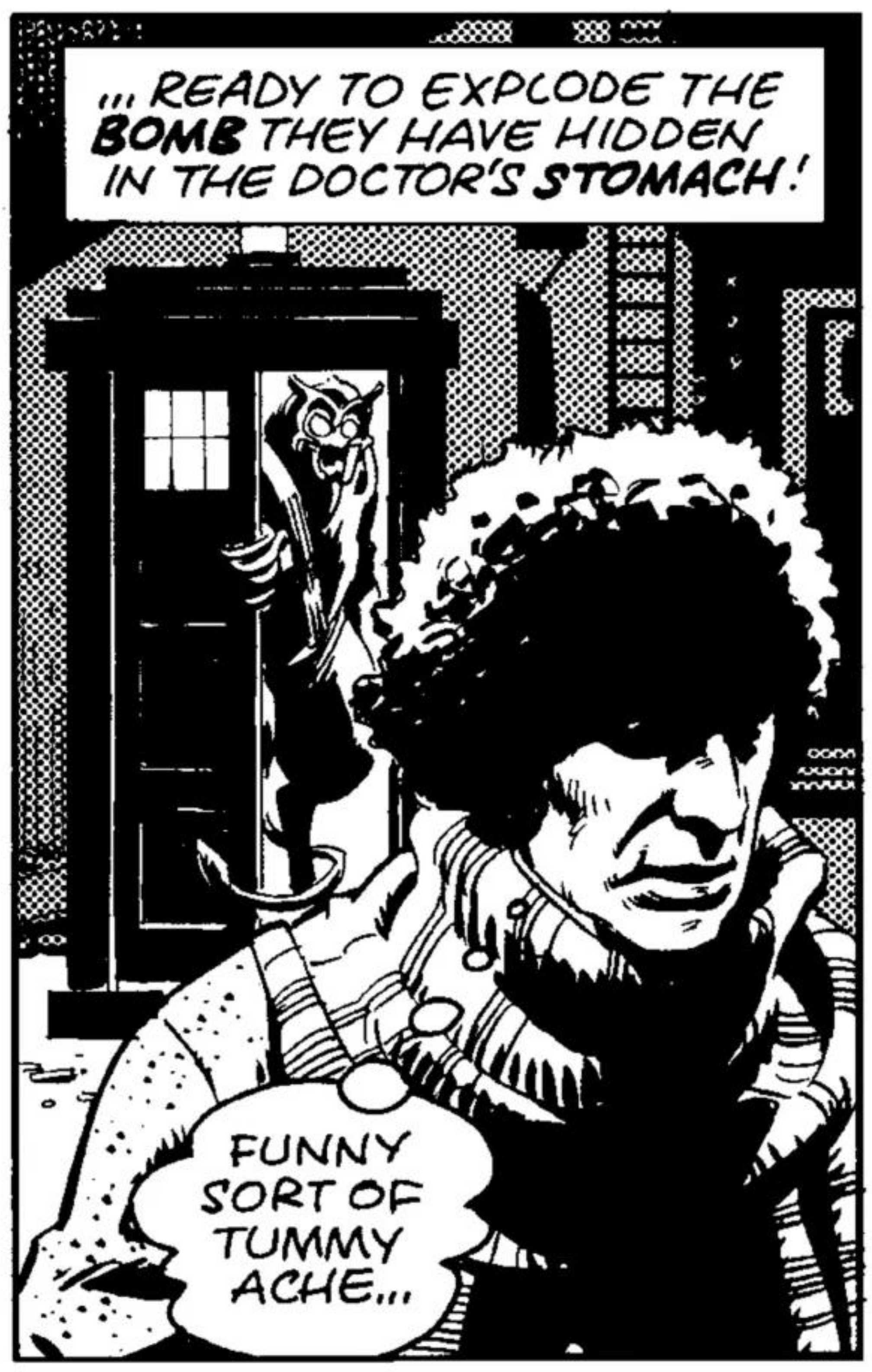

A FURTHER ADJUSTMENT AND...
MIAOWWW!

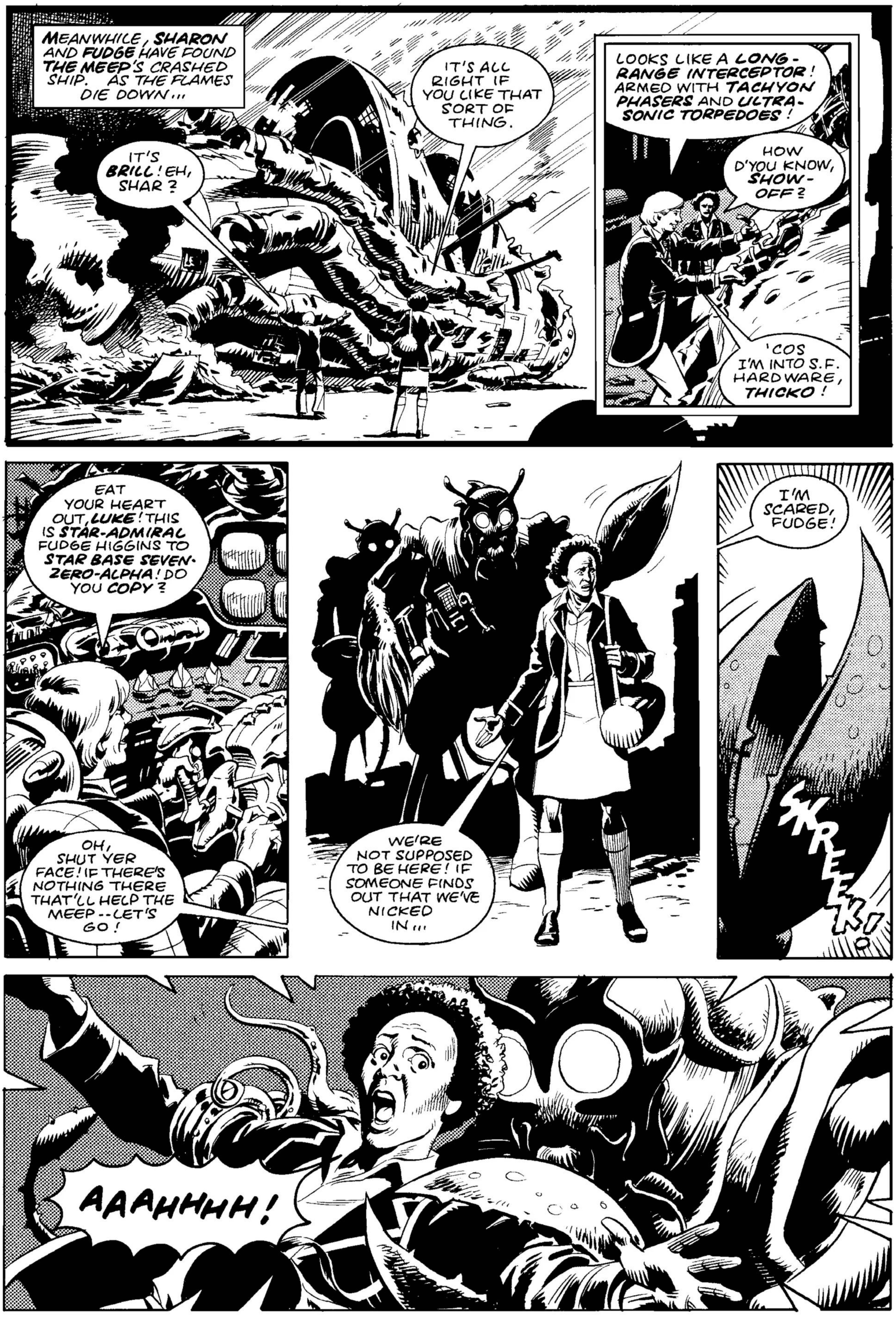

NO, NO, K-9... YOU'RE A ROBOT DOG! YOU KNOW... WOOF! WOOF! POSTMEN! LAMP-POSTS!
PURRRR!
K-9

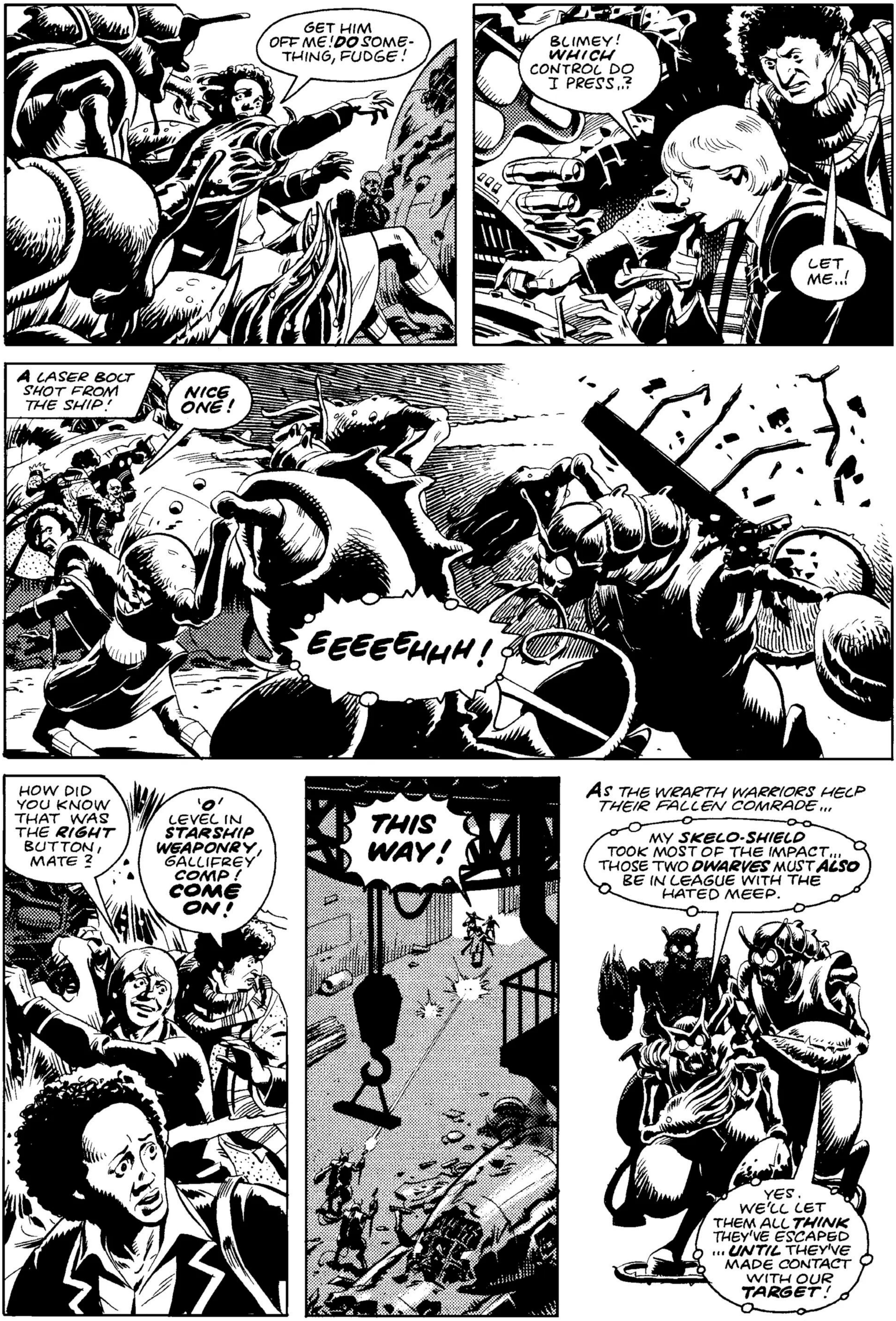
SCRIPT: MILLS + WAGNER ART: DAVE GIBBONS.

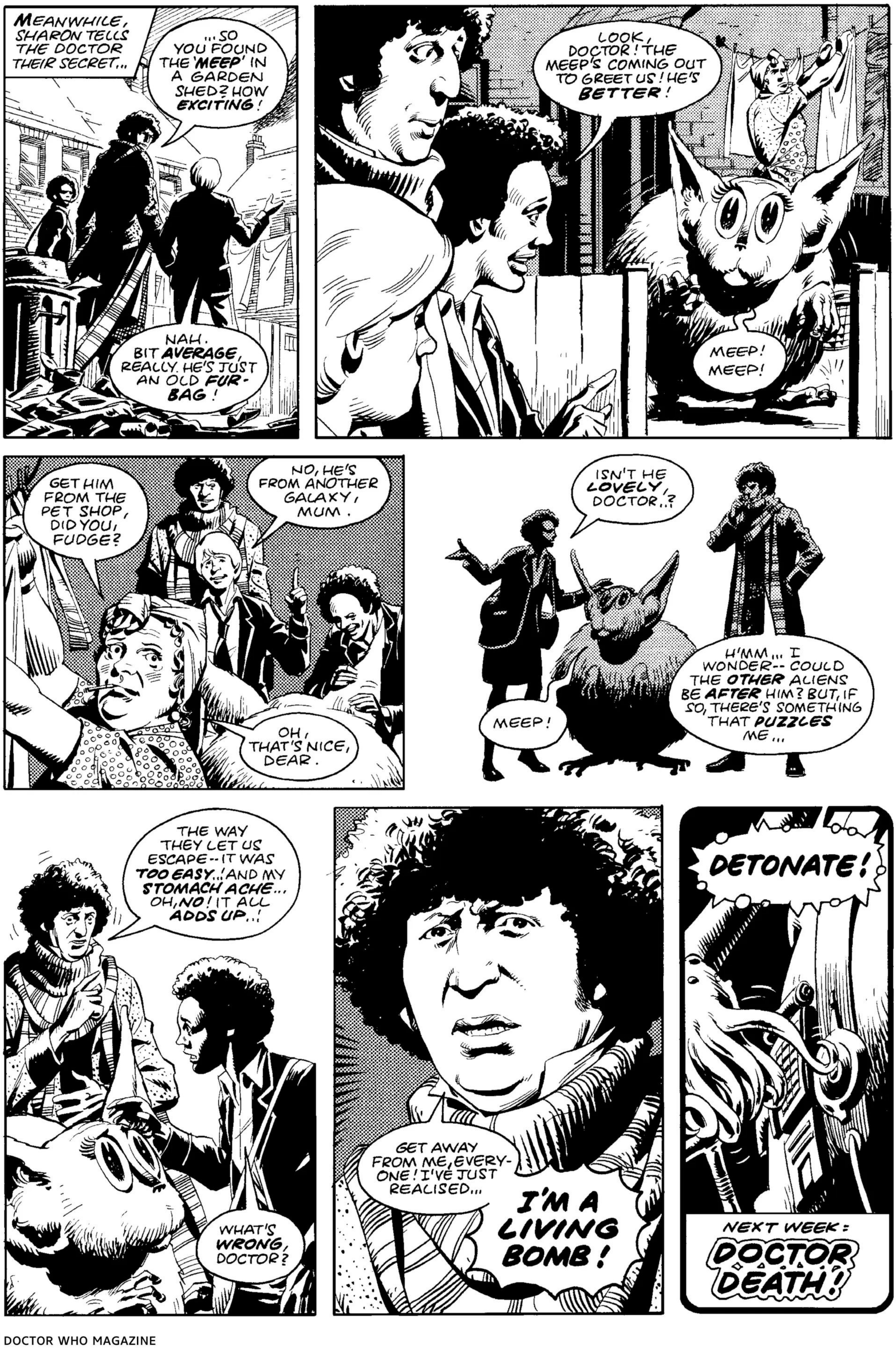

IF I CAN'T FIND THAT FAULT, K-9, I'LL HAVE TO RENAME YOU 'MOG-E'! BUT IT'LL HAVE TO WAIT... WE'RE LANDING INSIDE BLACKCASTLE STEEL MILLS!
MIAOW!


THE DOCTOR LEAVES THE TARDIS--NOT REALISING THAT THE WRARTH WARRIORS ARE CLOSE BEHIND...
HISSSS!


...READY TO EXPLODE THE BOMB THEY HAVE HIDDEN IN THE DOCTOR'S STOMACH!
FUNNY SORT OF TUMMY ACHE...


MEANWHILE, SHARON AND FUDGE HAVE FOUND THE MEEP'S CRASHED SHIP. AS THE FLAMES DIE DOWN...
IT'S BRILL! EH, SHAR?
IT'S ALL RIGHT IF YOU LIKE THAT SORT OF THING.
LOOKS LIKE A LONG-RANGE INTERCEPTOR! ARMED WITH TACHYON PHASERS AND ULTRA-SONIC TORPEDOES!
HOW D'YOU KNOW, SHOW-OFF?
'COS I'M INTO S.F. HARDWARE, THICKO!
EAT YOUR HEART OUT, LUKE! THIS IS STAR-ADMIRAL FUDGE HIGGINS TO STAR BASE SEVEN-ZERO-ALPHA! DO YOU COPY?
OH, SHUT YER FACE! IF THERE'S NOTHING THERE THAT'LL HELP THE MEEP -- LET'S GO!
WE'RE NOT SUPPOSED TO BE HERE! IF SOMEONE FINDS OUT THAT WE'VE NICKED IN...
I'M SCARED, FUDGE!
SKREEK!
AAAHHHH!


GET HIM OFF ME! DO SOMETHING, FUDGE!
BLIMEY! WHICH CONTROL DO I PRESS..?
LET ME..!
A LASER BOLT SHOT FROM THE SHIP!
NICE ONE!
EEEEEHHH!
HOW DID YOU KNOW THAT WAS THE RIGHT BUTTON, MATE?
'O' LEVEL IN STARSHIP WEAPONRY, GALLIFREY COMP! COME ON!
THIS WAY!
AS THE WRARTH WARRIORS HELP THEIR FALLEN COMRADE...
MY SKELO-SHIELD TOOK MOST OF THE IMPACT... THOSE TWO DWARVES MUST ALSO BE IN LEAGUE WITH THE HATED MEEP.
YES. WE'LL LET THEM ALL THINK THEY'VE ESCAPED ...UNTIL THEY'VE MADE CONTACT WITH OUR TARGET!

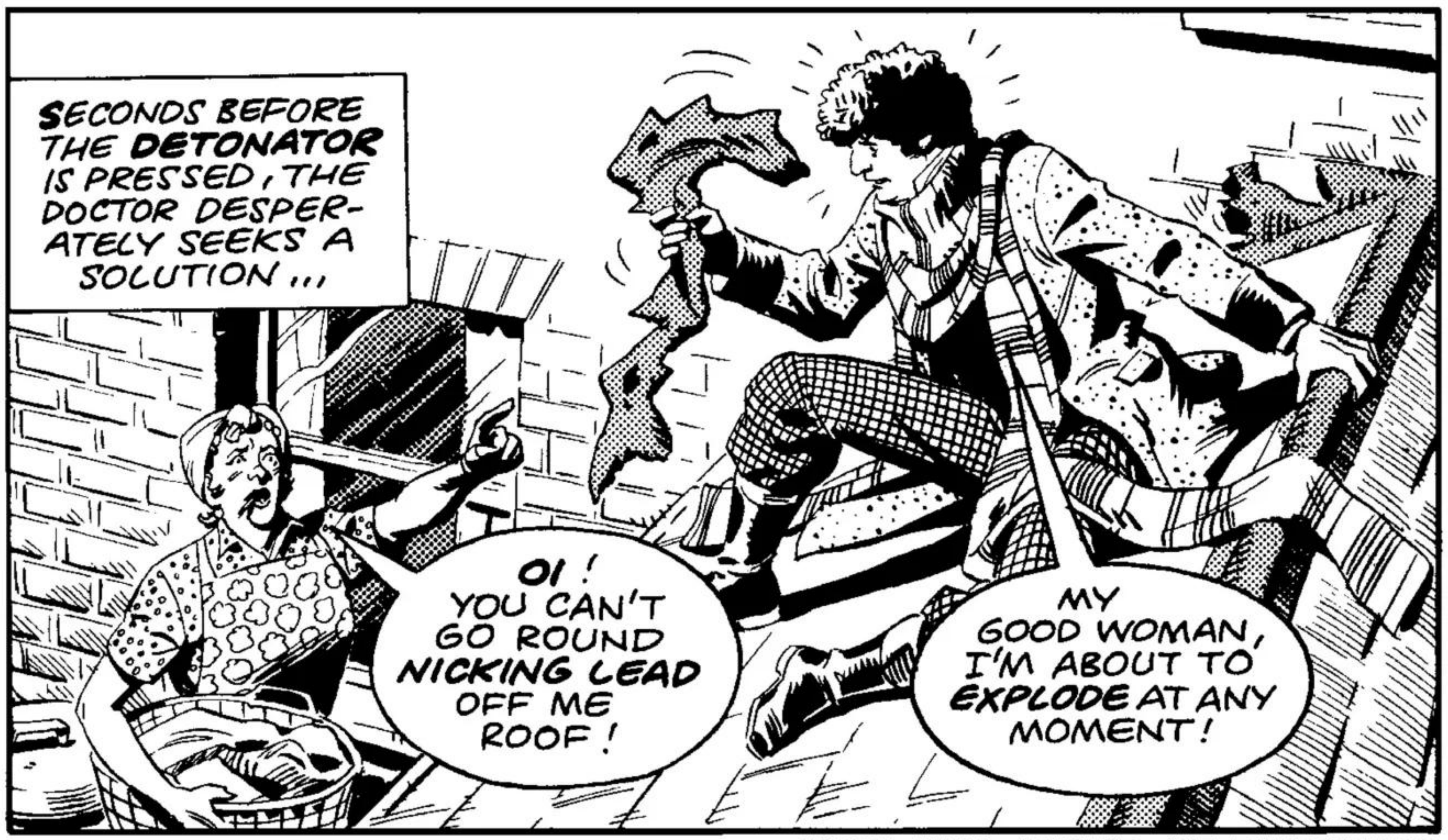

MEANWHILE, SHARON TELLS THE DOCTOR THEIR SECRET...
...SO YOU FOUND THE 'MEEP' IN A GARDEN SHED? HOW EXCITING!
NAH. BIT AVERAGE, REALLY. HE'S JUST AN OLD FUR-BAG!
LOOK, DOCTOR! THE MEEP'S COMING OUT TO GREET US! HE'S BETTER!
MEEP! MEEP!
GET HIM FROM THE PET SHOP, DID YOU, FUDGE?
NO, HE'S FROM ANOTHER GALAXY, MUM.
OH, THAT'S NICE, DEAR.
ISN'T HE LOVELY, DOCTOR..?
MEEP!
H'MM... I WONDER-- COULD THE OTHER ALIENS BE AFTER HIM? BUT, IF SO, THERE'S SOMETHING THAT PUZZLES ME...
THE WAY THEY LET US ESCAPE--IT WAS TOO EASY..! AND MY STOMACH ACHE... OH, NO! IT ALL ADDS UP..!
WHAT'S WRONG, DOCTOR?
GET AWAY FROM ME, EVERY-ONE! I'VE JUST REALISED...
I'M A LIVING BOMB!
DETONATE!
NEXT WEEK: DOCTOR DEATH!

Stan Lee presents

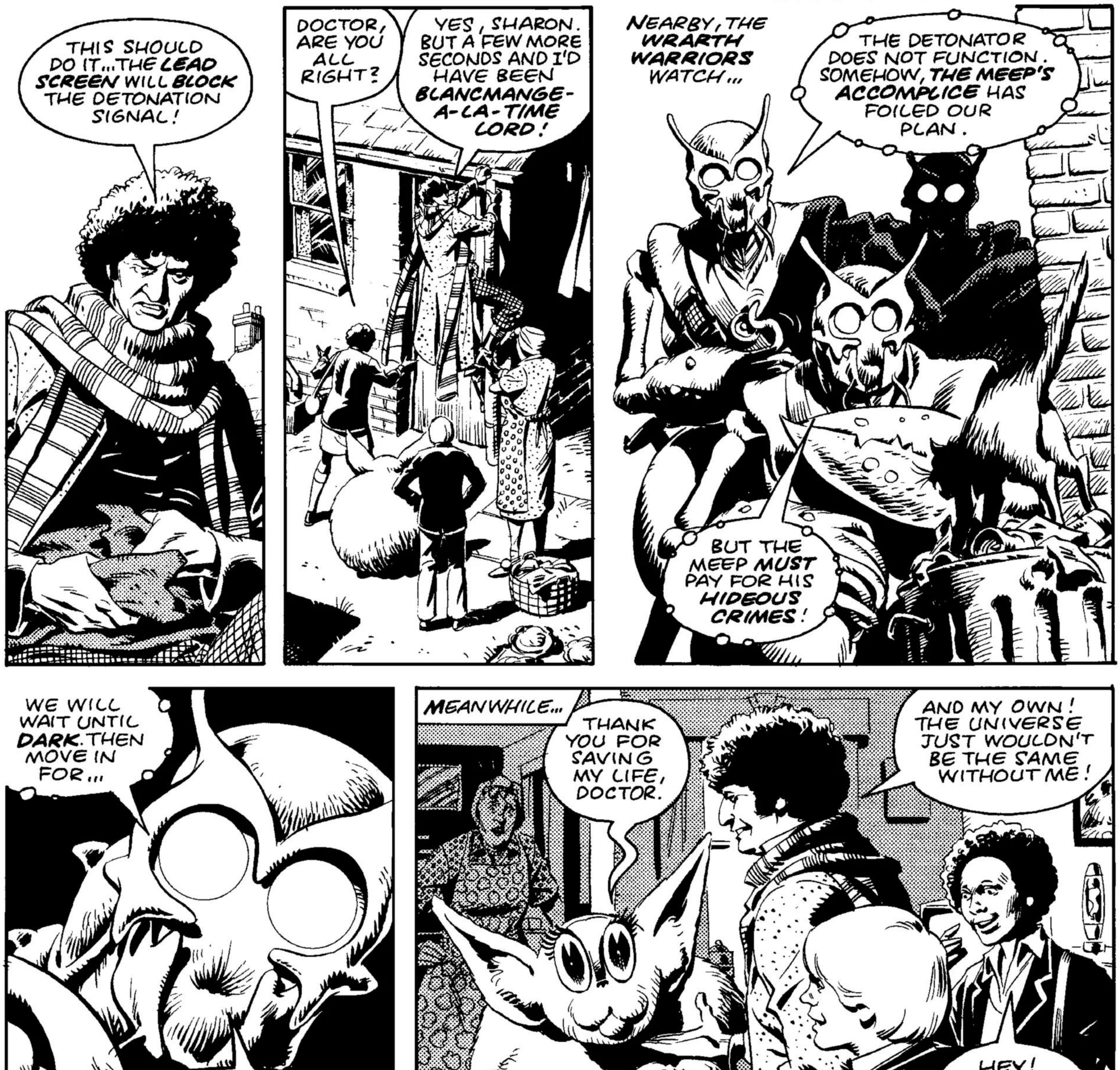
DOCTOR WHO

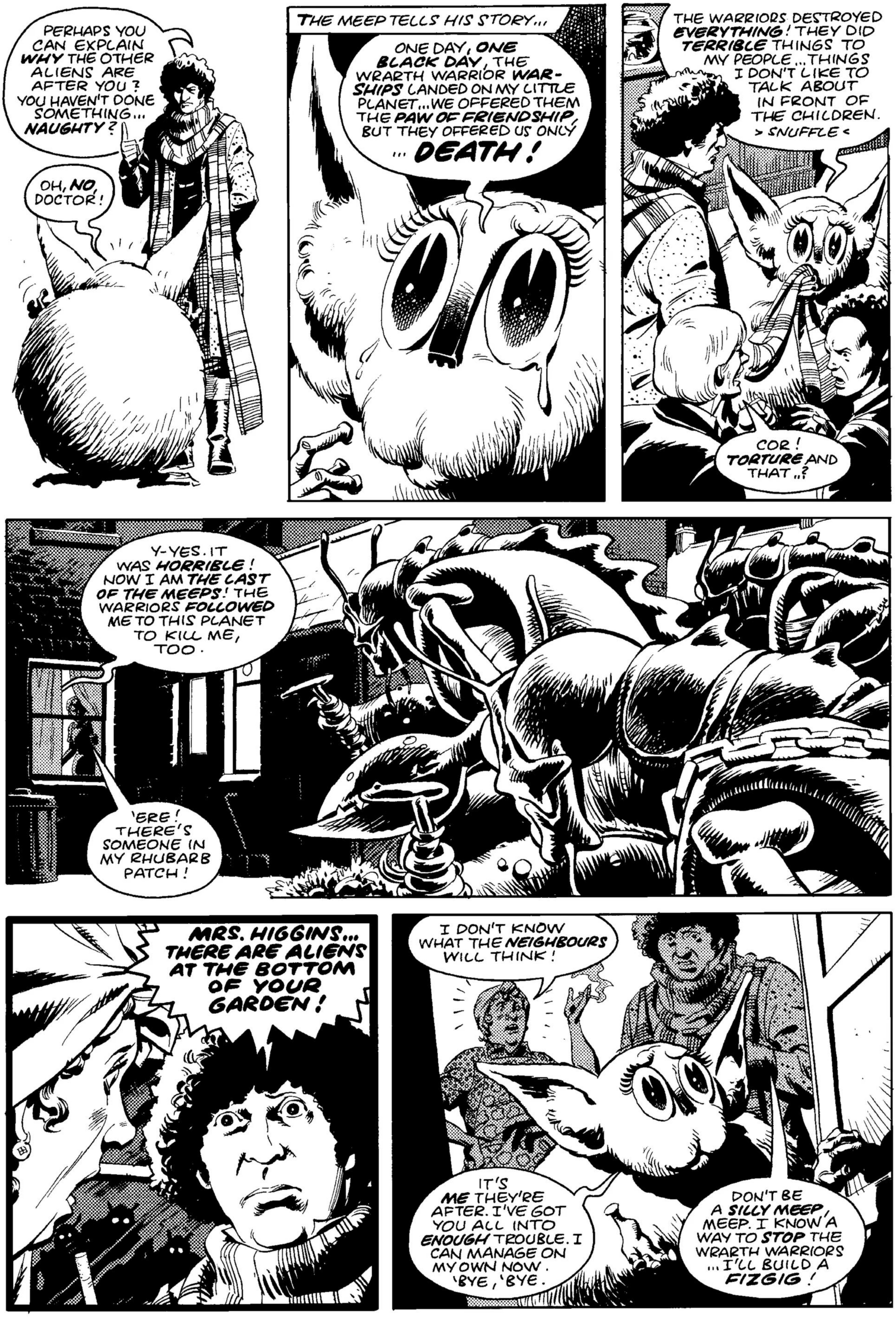
AND THE STAR BEAST

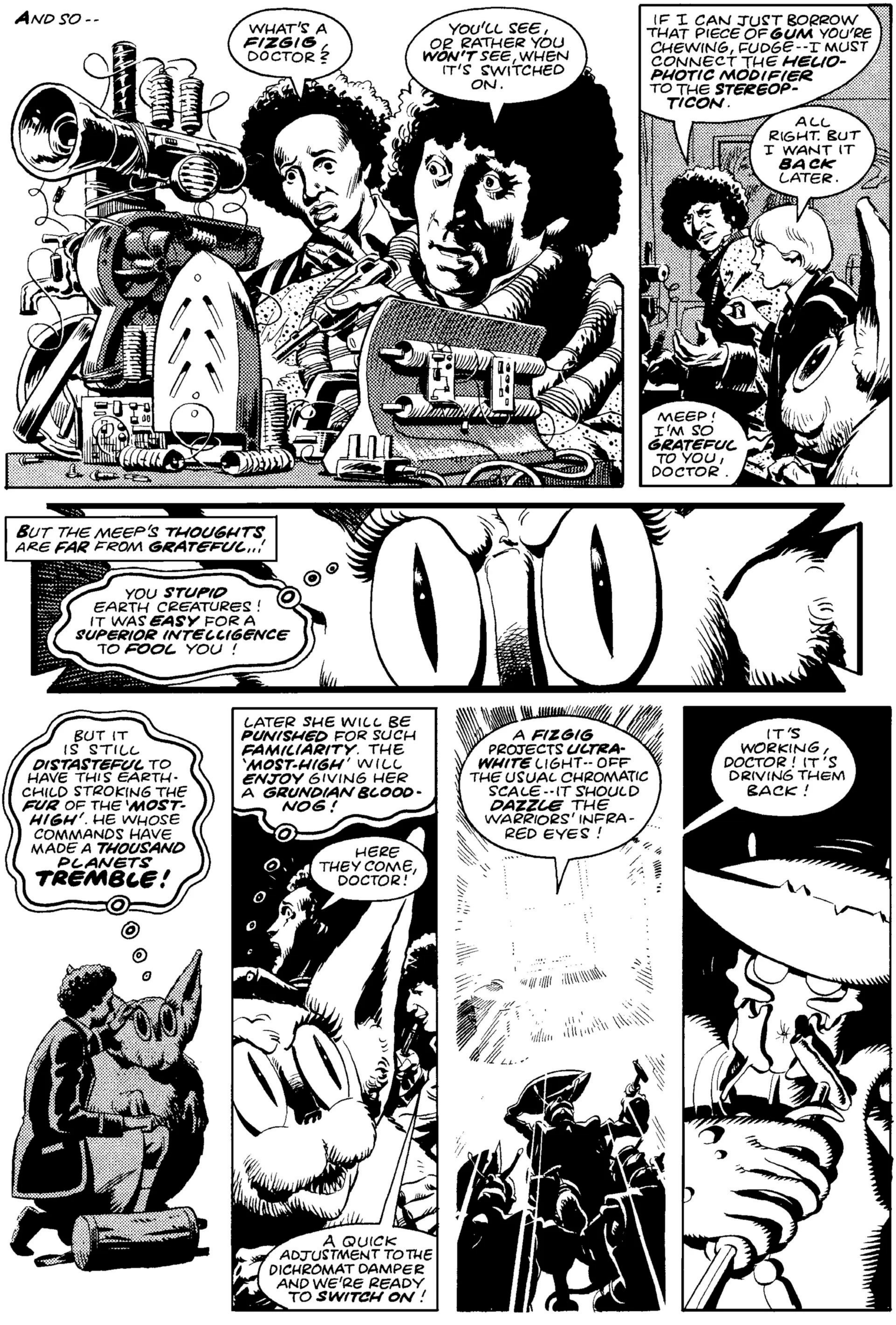
A MYSTERIOUS ALIEN — KNOWN AS 'THE MEEP' — HAS CRASH-LANDED IN BLACKCASTLE, WHERE HE IS HELPED BY THE DOCTOR AND TWO CHILDREN, BUT THE WRATH WARRIORS — BITTER ENEMIES OF THE MEEP — HAVE PLANTED A BOMB INSIDE THE DOCTOR AND ARE READY TO DETONATE IT!

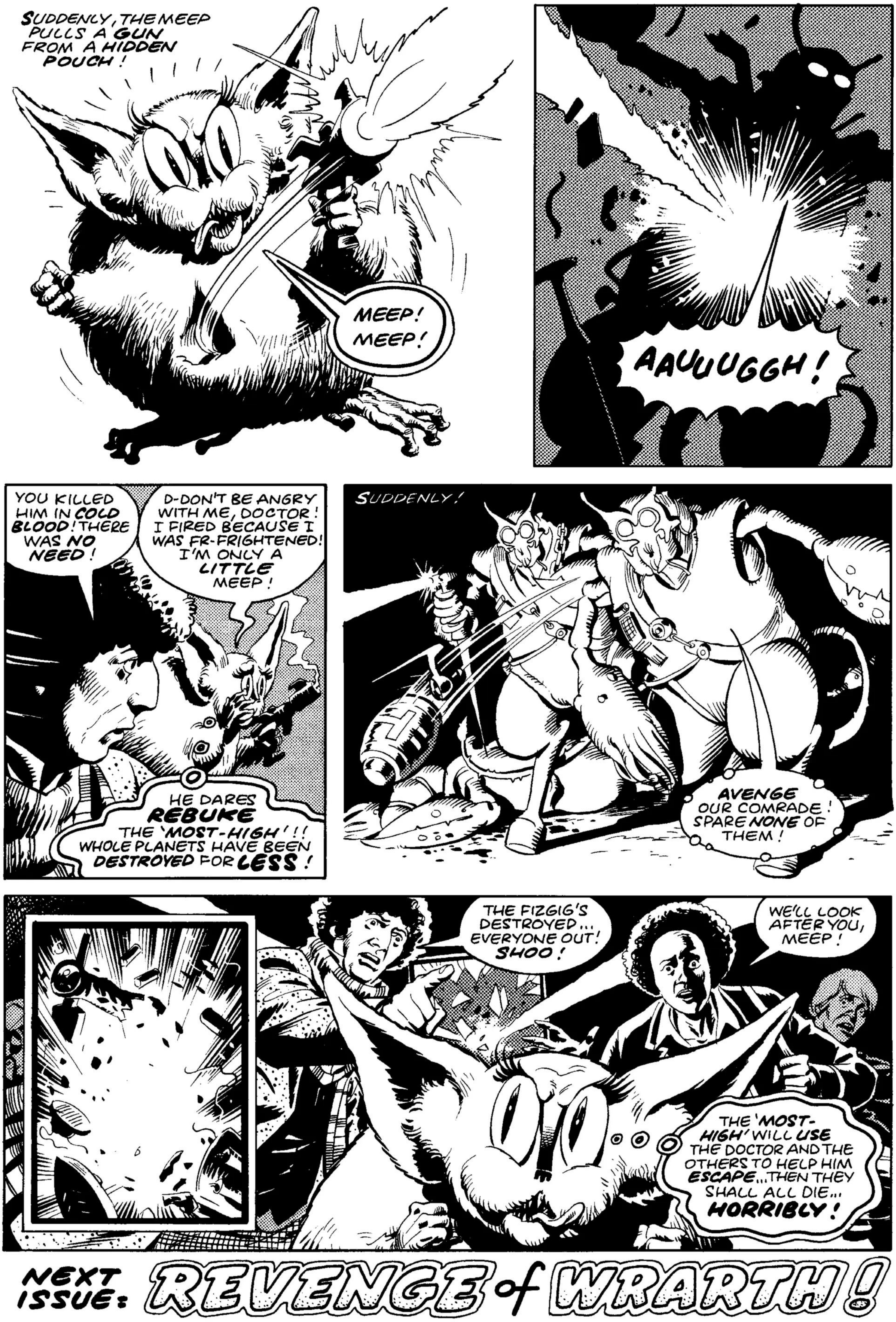

SECONDS BEFORE THE DETONATOR IS PRESSED, THE DOCTOR DESPERATELY SEEKS A SOLUTION...
OI! YOU CAN'T GO ROUND NICKING LEAD OFF ME ROOF!
MY GOOD WOMAN, I'M ABOUT TO EXPLODE AT ANY MOMENT!

SCRIPT: MILLS + WAGNER ART: DAVE GIBBONS.

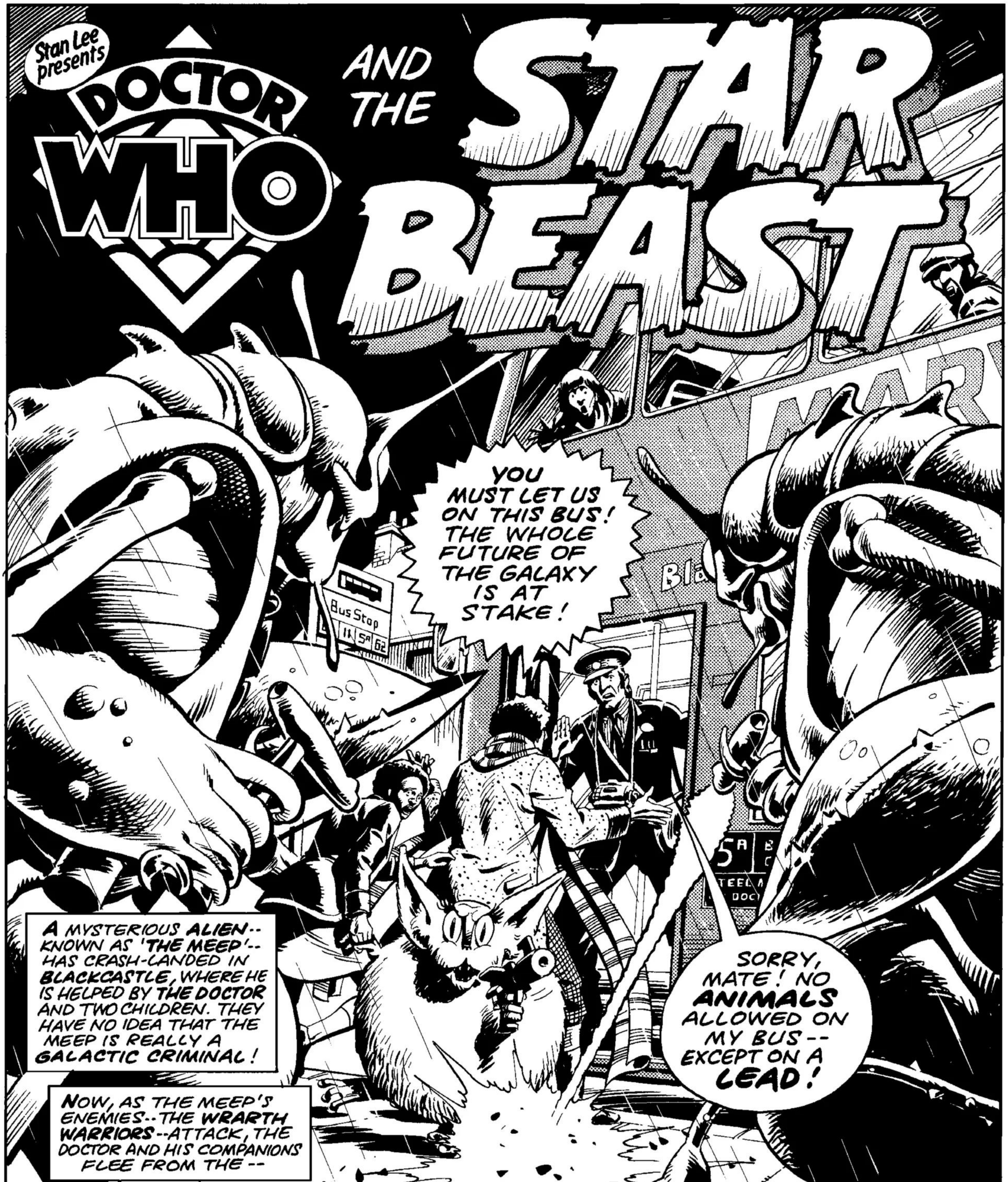

THIS SHOULD DO IT... THE LEAD SCREEN WILL BLOCK THE DETONATION SIGNAL!
DOCTOR, ARE YOU ALL RIGHT?
YES, SHARON. BUT A FEW MORE SECONDS AND I'D HAVE BEEN BLANCMANGE-A-LA-TIME LORD!
NEARBY, THE WRARTH WARRIORS WATCH...
THE DETONATOR DOES NOT FUNCTION. SOMEHOW, THE MEEP'S ACCOMPLICE HAS FOILED OUR PLAN.
BUT THE MEEP MUST PAY FOR HIS HIDEOUS CRIMES!
WE WILL WAIT UNTIL DARK. THEN MOVE IN FOR...
...THE KILL!
MEANWHILE...
THANK YOU FOR SAVING MY LIFE, DOCTOR.
AND MY OWN! THE UNIVERSE JUST WOULDN'T BE THE SAME WITHOUT ME!
HEY! THE MEEP'S LEARNT OUR LANGUAGE!

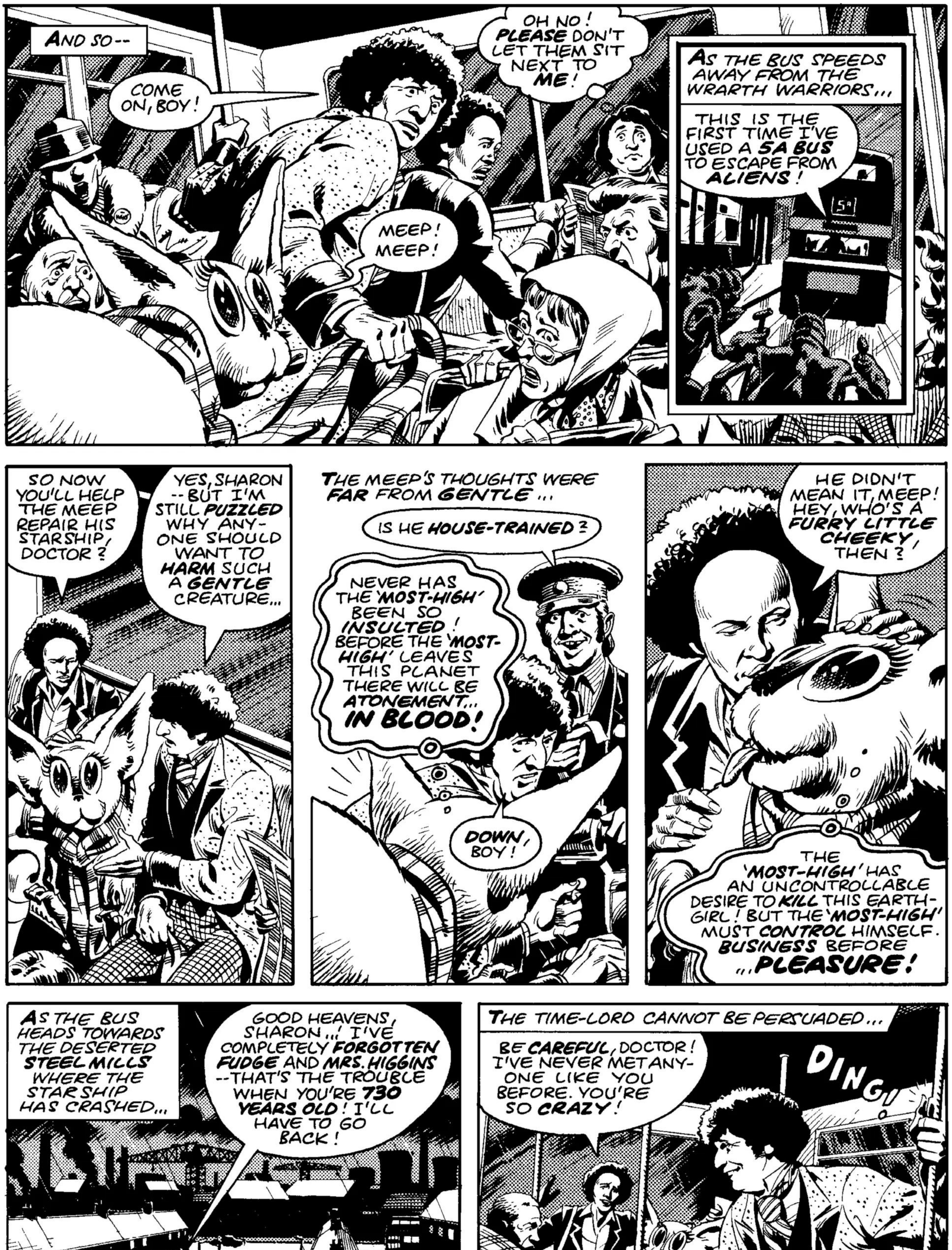

PERHAPS YOU CAN EXPLAIN **WHY** THE OTHER ALIENS ARE AFTER YOU? YOU HAVEN'T DONE SOMETHING... **NAUGHTY**?
OH, **NO**, DOCTOR!
THE MEEP TELLS HIS STORY...
ONE DAY, **ONE BLACK DAY**, THE WRARTH WARRIOR **WAR-SHIPS** LANDED ON MY LITTLE PLANET... WE OFFERED THEM THE **PAW OF FRIENDSHIP**, BUT THEY OFFERED US ONLY ... **DEATH!**
THE WARRIORS DESTROYED **EVERYTHING**! THEY DID **TERRIBLE** THINGS TO MY PEOPLE... THINGS I DON'T LIKE TO TALK ABOUT IN FRONT OF THE CHILDREN. >SNUFFLE<
COR! **TORTURE** AND THAT..?
Y-YES. IT WAS **HORRIBLE**! NOW I AM **THE LAST OF THE MEEPS**! THE WARRIORS **FOLLOWED** ME TO THIS PLANET TO KILL ME, TOO.
'ERE! THERE'S SOMEONE IN MY RHUBARB PATCH!
MRS. HIGGINS... THERE ARE ALIENS AT THE BOTTOM OF YOUR GARDEN!
I DON'T KNOW WHAT THE **NEIGHBOURS** WILL THINK!
IT'S **ME** THEY'RE AFTER. I'VE GOT YOU ALL INTO **ENOUGH** TROUBLE. I CAN MANAGE ON MY OWN NOW. 'BYE, 'BYE.
DON'T BE A **SILLY MEEP**, MEEP. I KNOW A WAY TO **STOP** THE WRARTH WARRIORS ... I'LL BUILD A **FIZGIG**!

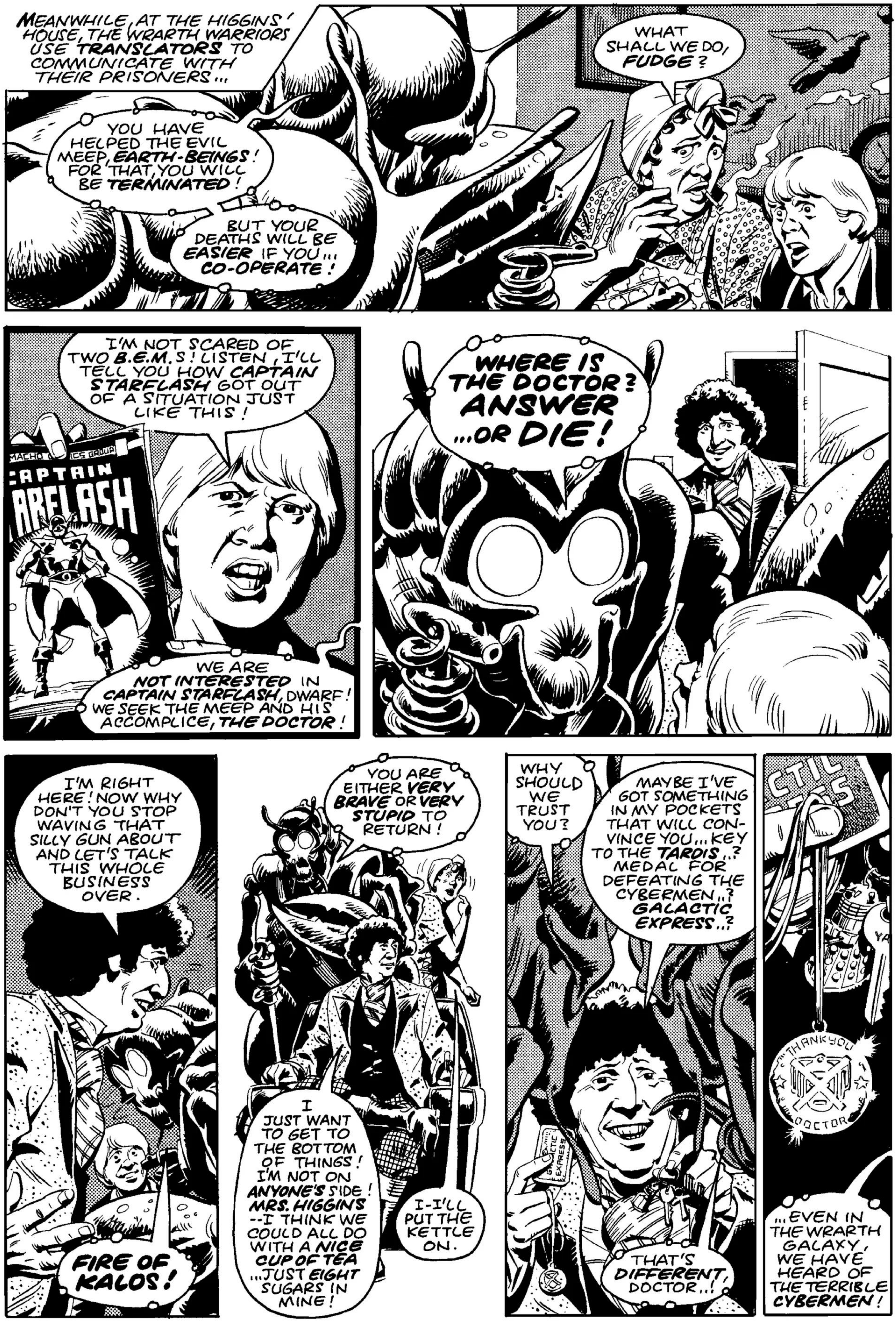

AND SO --
WHAT'S A FIZGIG, DOCTOR?
YOU'LL SEE, OR RATHER YOU WON'T SEE, WHEN IT'S SWITCHED ON.
IF I CAN JUST BORROW THAT PIECE OF GUM YOU'RE CHEWING, FUDGE -- I MUST CONNECT THE HELIOPHOTIC MODIFIER TO THE STEREOPTICON.
ALL RIGHT. BUT I WANT IT BACK LATER.
MEEP! I'M SO GRATEFUL TO YOU, DOCTOR.
BUT THE MEEP'S THOUGHTS ARE FAR FROM GRATEFUL...!
YOU STUPID EARTH CREATURES! IT WAS EASY FOR A SUPERIOR INTELLIGENCE TO FOOL YOU!
BUT IT IS STILL DISTASTEFUL TO HAVE THIS EARTH-CHILD STROKING THE FUR OF THE 'MOST-HIGH'. HE WHOSE COMMANDS HAVE MADE A THOUSAND PLANETS TREMBLE!
LATER SHE WILL BE PUNISHED FOR SUCH FAMILIARITY. THE 'MOST-HIGH' WILL ENJOY GIVING HER A GRUNDIAN BLOOD-NOG!
HERE THEY COME, DOCTOR!
A QUICK ADJUSTMENT TO THE DICHROMAT DAMPER AND WE'RE READY TO SWITCH ON!
A FIZGIG PROJECTS ULTRA-WHITE LIGHT -- OFF THE USUAL CHROMATIC SCALE -- IT SHOULD DAZZLE THE WARRIORS' INFRA-RED EYES!
IT'S WORKING, DOCTOR! IT'S DRIVING THEM BACK!

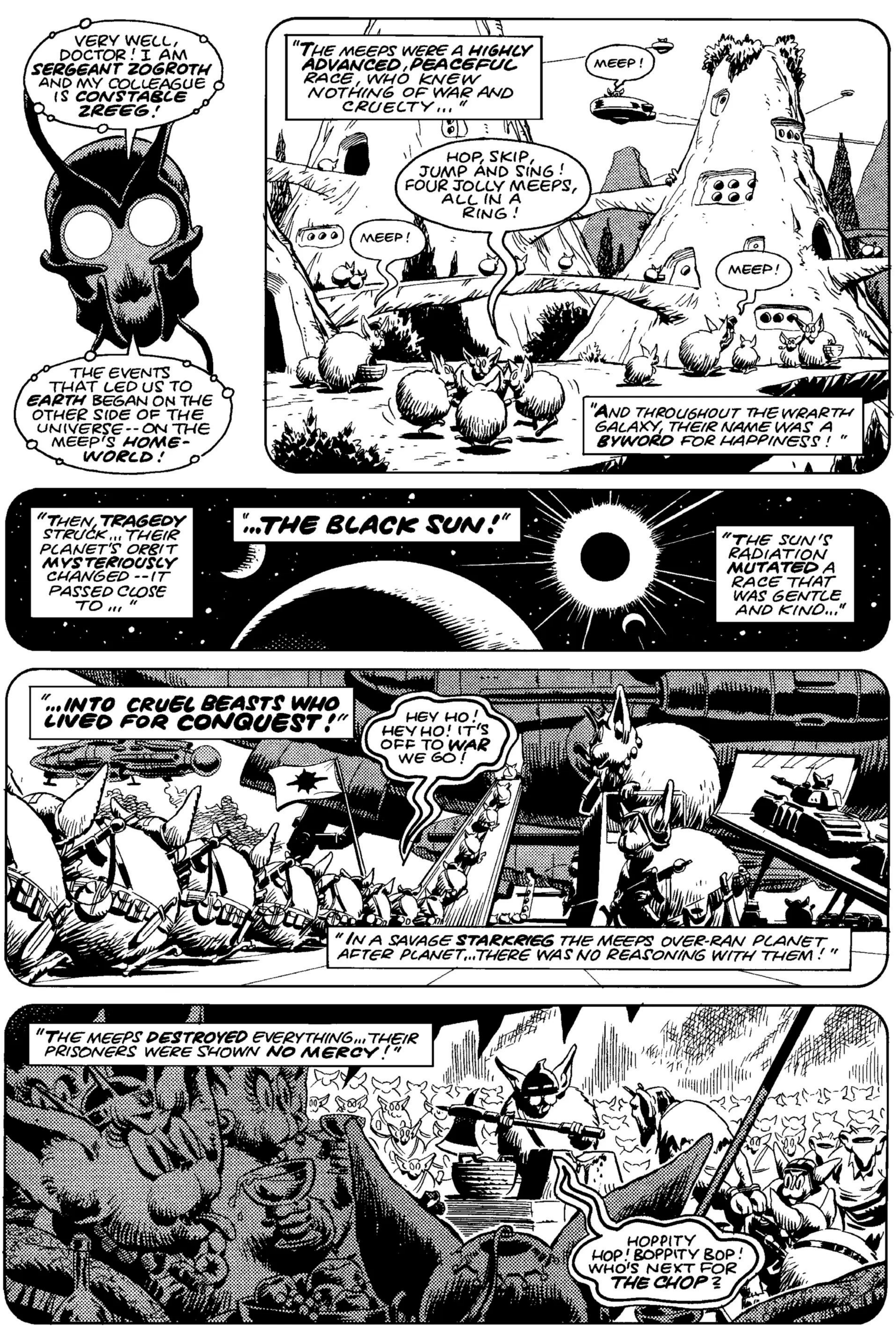

SUDDENLY, THE MEEP PULLS A GUN FROM A HIDDEN POUCH!
MEEP! MEEP!
AAUUUGGH!
YOU KILLED HIM IN COLD BLOOD! THERE WAS NO NEED!
D-DON'T BE ANGRY WITH ME, DOCTOR! I FIRED BECAUSE I WAS FR-FRIGHTENED! I'M ONLY A LITTLE MEEP!
HE DARES REBUKE THE 'MOST-HIGH'!! WHOLE PLANETS HAVE BEEN DESTROYED FOR LESS!
SUDDENLY!
AVENGE OUR COMRADE! SPARE NONE OF THEM!
THE FIZGIG'S DESTROYED... EVERYONE OUT! SHOO!
WE'LL LOOK AFTER YOU, MEEP!
THE 'MOST-HIGH' WILL USE THE DOCTOR AND THE OTHERS TO HELP HIM ESCAPE... THEN THEY SHALL ALL DIE... HORRIBLY!

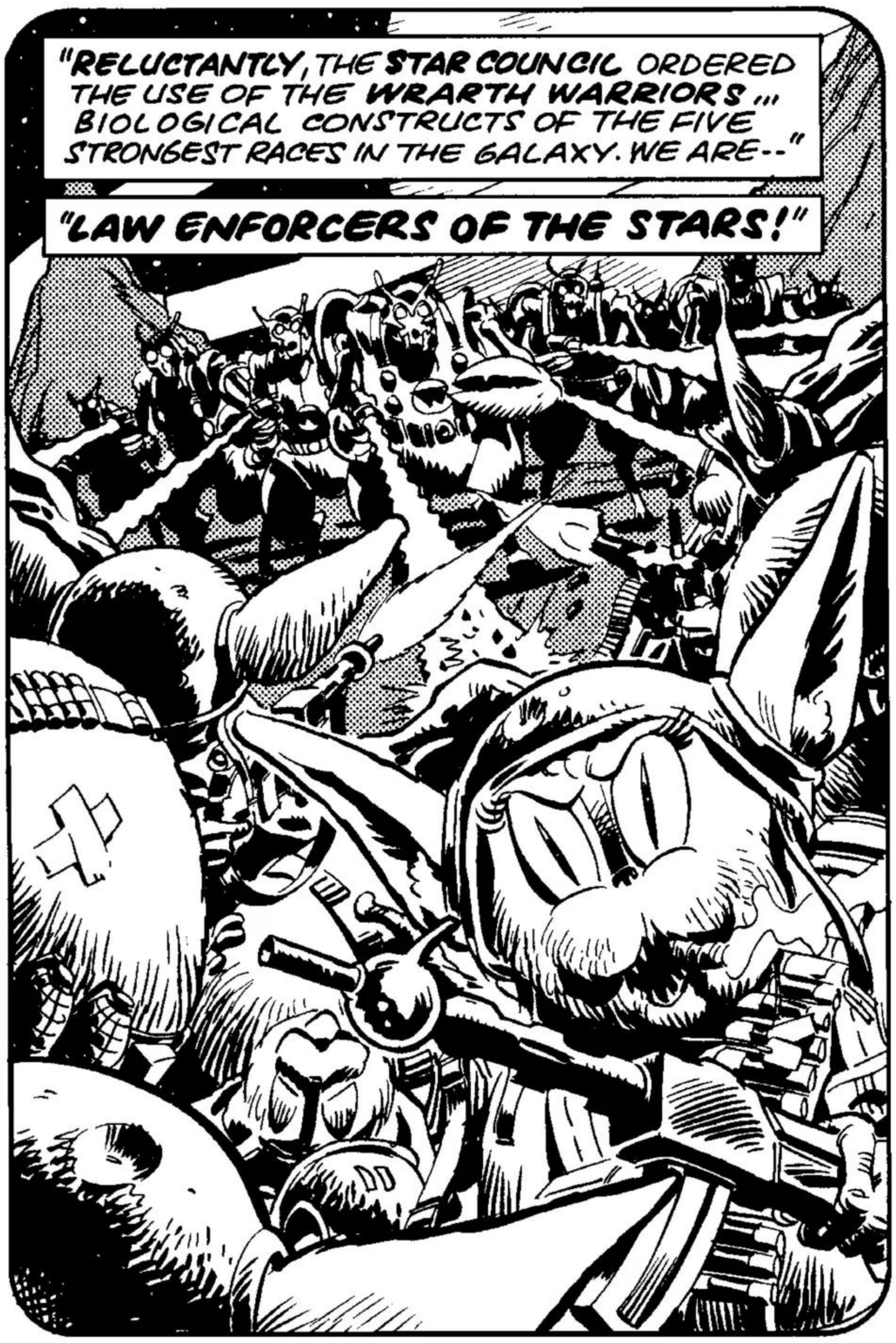
NEXT ISSUE: REVENGE of WRARTH!

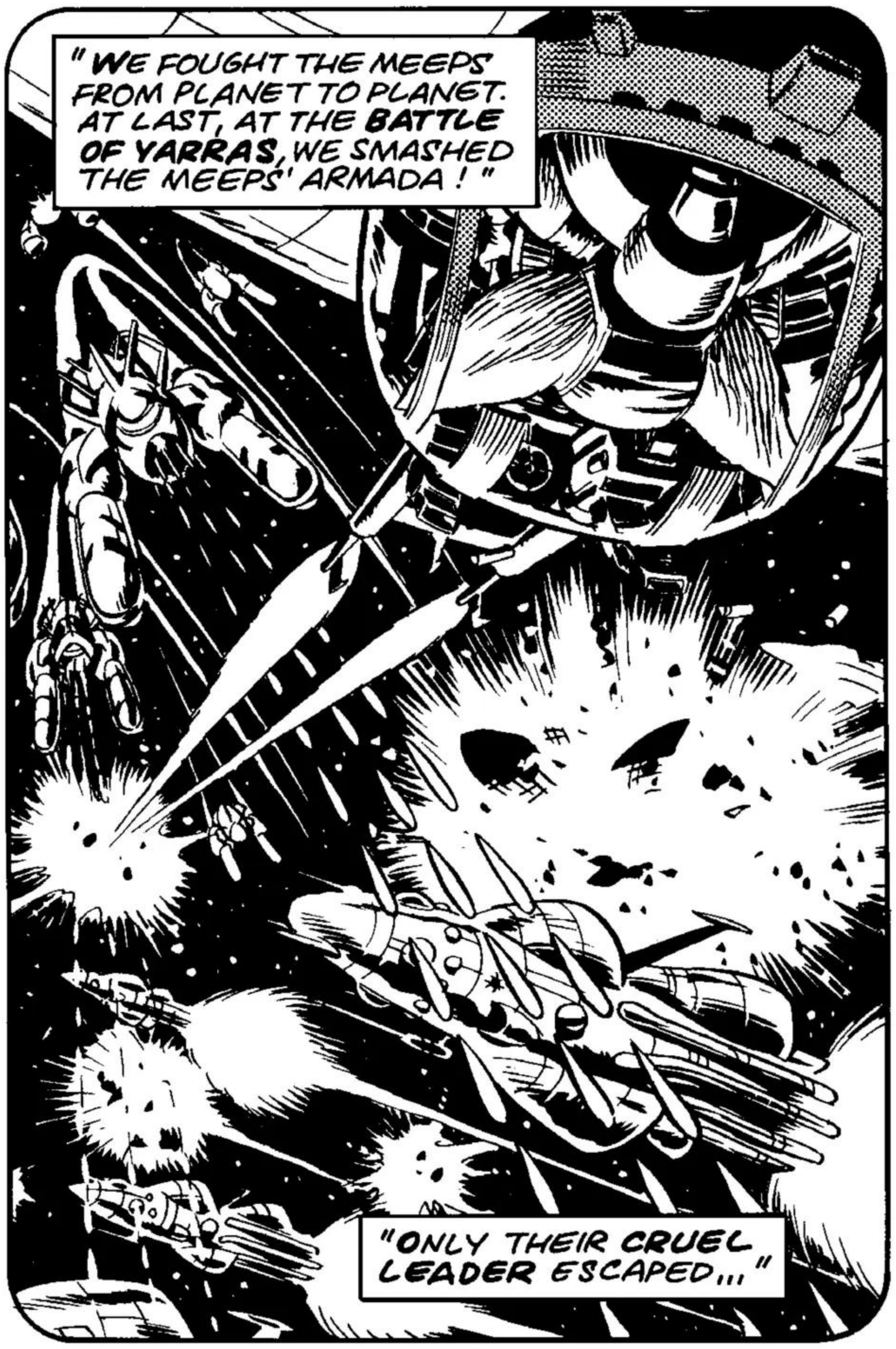

Stan Lee presents
DOCTOR WHO
AND THE
STAR BEAST
YOU MUST LET US ON THIS BUS! THE WHOLE FUTURE OF THE GALAXY IS AT STAKE!
Bus Stop
11 5A 62
A MYSTERIOUS ALIEN-- KNOWN AS 'THE MEEP'-- HAS CRASH-LANDED IN BLACKCASTLE, WHERE HE IS HELPED BY THE DOCTOR AND TWO CHILDREN. THEY HAVE NO IDEA THAT THE MEEP IS REALLY A GALACTIC CRIMINAL!
NOW, AS THE MEEP'S ENEMIES--THE WRARTH WARRIORS--ATTACK, THE DOCTOR AND HIS COMPANIONS FLEE FROM THE--
SORRY, MATE! NO ANIMALS ALLOWED ON MY BUS-- EXCEPT ON A LEAD!
REVENGE of WRARTH!
WRITERS= MILLS + WAGNER / ARTIST= DAVE GIBBONS / EDITOR= PAUL NEARY

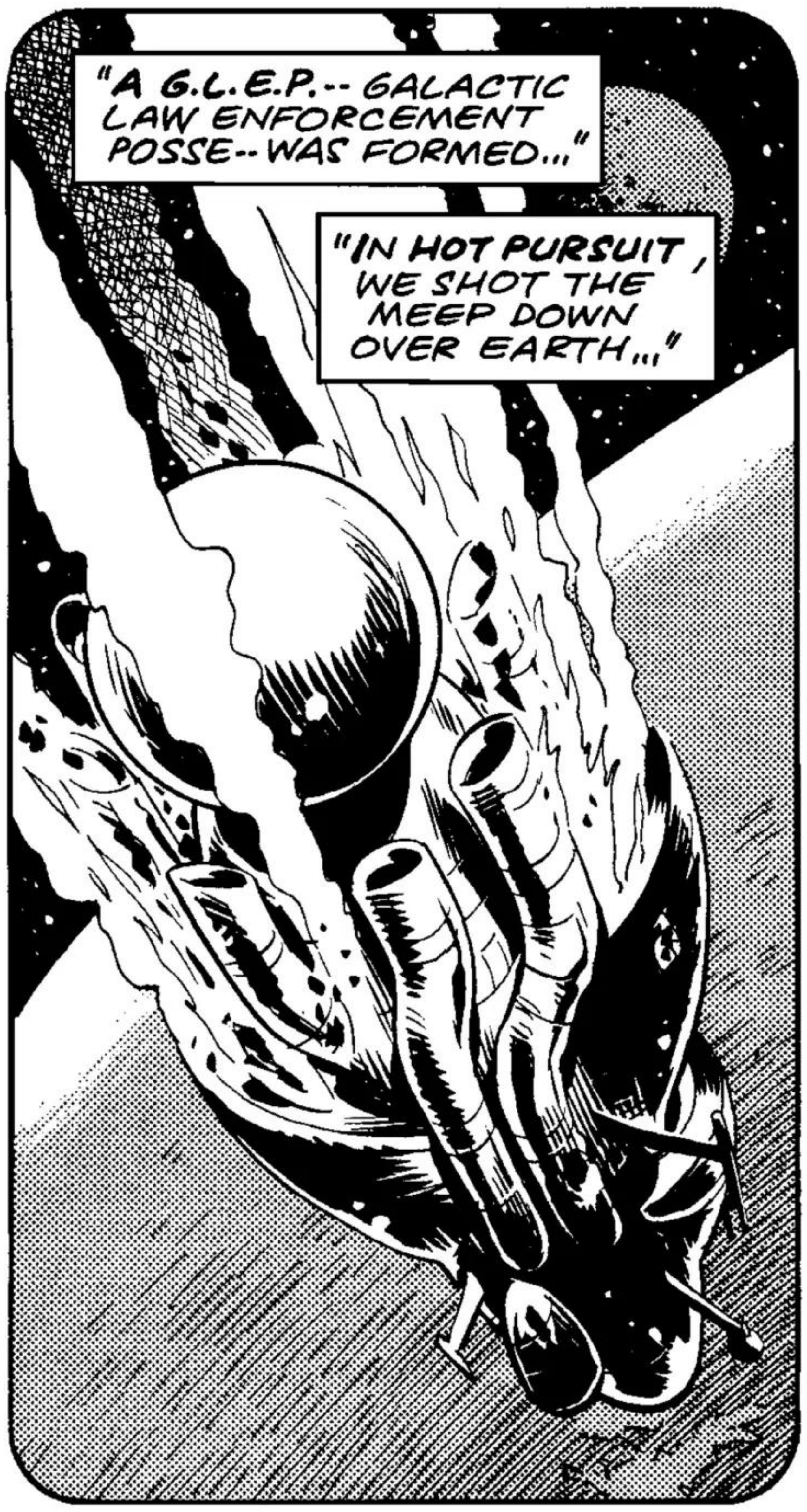

AND SO--
COME ON, BOY!
OH NO! PLEASE DON'T LET THEM SIT NEXT TO ME!
MEEP! MEEP!
AS THE BUS SPEEDS AWAY FROM THE WRARTH WARRIORS...
THIS IS THE FIRST TIME I'VE USED A 5A BUS TO ESCAPE FROM ALIENS!
5a
SO NOW YOU'LL HELP THE MEEP REPAIR HIS STARSHIP, DOCTOR?
YES, SHARON --BUT I'M STILL PUZZLED WHY ANYONE SHOULD WANT TO HARM SUCH A GENTLE CREATURE...
THE MEEP'S THOUGHTS WERE FAR FROM GENTLE...
IS HE HOUSE-TRAINED?
NEVER HAS THE 'MOST-HIGH' BEEN SO INSULTED! BEFORE THE 'MOST-HIGH' LEAVES THIS PLANET THERE WILL BE ATONEMENT... IN BLOOD!
DOWN, BOY!
HE DIDN'T MEAN IT, MEEP! HEY, WHO'S A FURRY LITTLE CHEEKY, THEN?
THE 'MOST-HIGH' HAS AN UNCONTROLLABLE DESIRE TO KILL THIS EARTH-GIRL! BUT THE 'MOST-HIGH' MUST CONTROL HIMSELF. BUSINESS BEFORE ...PLEASURE!
AS THE BUS HEADS TOWARDS THE DESERTED STEEL MILLS WHERE THE STARSHIP HAS CRASHED...
GOOD HEAVENS, SHARON...! I'VE COMPLETELY FORGOTTEN FUDGE AND MRS. HIGGINS --THAT'S THE TROUBLE WHEN YOU'RE 730 YEARS OLD! I'LL HAVE TO GO BACK!
BUT, DOCTOR, THE WRARTH WARRIORS WILL KILL YOU!
THE TIME-LORD CANNOT BE PERSUADED...
BE CAREFUL, DOCTOR! I'VE NEVER MET ANYONE LIKE YOU BEFORE. YOU'RE SO CRAZY!
DING!
THAT'S THE NICEST THING ANYBODY'S SAID TO ME THIS CENTURY!
I'LL MEET YOU BOTH LATER, AT THE STARSHIP!

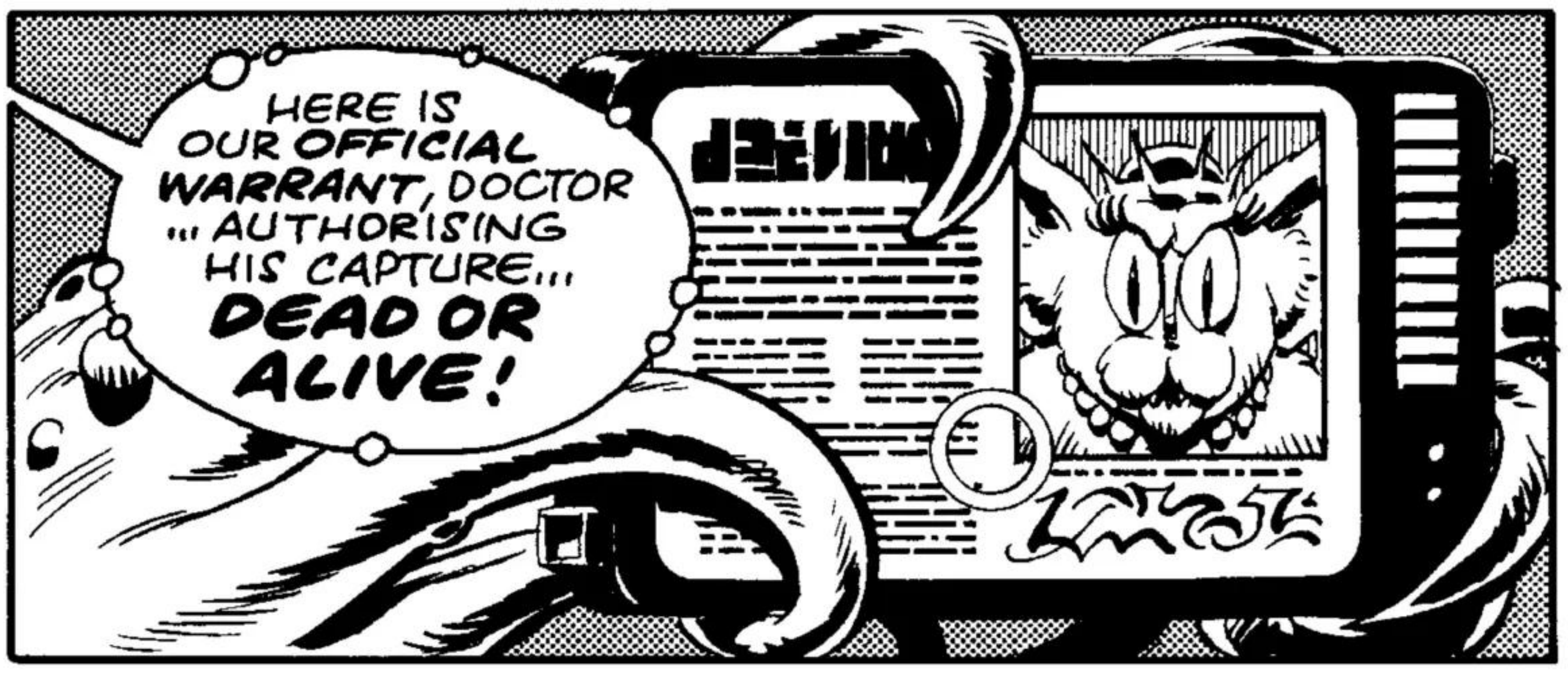

MEANWHILE, AT THE HIGGINS' HOUSE, THE WRARTH WARRIORS USE TRANSLATORS TO COMMUNICATE WITH THEIR PRISONERS...
YOU HAVE HELPED THE EVIL MEEP, EARTH-BEINGS! FOR THAT, YOU WILL BE TERMINATED!
BUT YOUR DEATHS WILL BE EASIER IF YOU... CO-OPERATE!
WHAT SHALL WE DO, FUDGE?
I'M NOT SCARED OF TWO B.E.M.S! LISTEN, I'LL TELL YOU HOW CAPTAIN STARFLASH GOT OUT OF A SITUATION JUST LIKE THIS!
MACHO C ICS GROUP
CAPTAIN
ARFLASH
WE ARE NOT INTERESTED IN CAPTAIN STARFLASH, DWARF! WE SEEK THE MEEP AND HIS ACCOMPLICE, THE DOCTOR!
WHERE IS THE DOCTOR? ANSWER ...OR DIE!
I'M RIGHT HERE! NOW WHY DON'T YOU STOP WAVING THAT SILLY GUN ABOUT AND LET'S TALK THIS WHOLE BUSINESS OVER.
FIRE OF KALOS!
YOU ARE EITHER VERY BRAVE OR VERY STUPID TO RETURN!
I JUST WANT TO GET TO THE BOTTOM OF THINGS! I'M NOT ON ANYONE'S SIDE! MRS. HIGGINS --I THINK WE COULD ALL DO WITH A NICE CUP OF TEA ...JUST EIGHT SUGARS IN MINE!
I-I'LL PUT THE KETTLE ON.
WHY SHOULD WE TRUST YOU?
MAYBE I'VE GOT SOMETHING IN MY POCKETS THAT WILL CONVINCE YOU... KEY TO THE TARDIS..? MEDAL FOR DEFEATING THE CYBERMEN..? GALACTIC EXPRESS..?
GALACTIC EXPRESS
THAT'S DIFFERENT, DOCTOR..!
THANKYOU DOCTOR
...EVEN IN THE WRARTH GALAXY, WE HAVE HEARD OF THE TERRIBLE CYBERMEN!

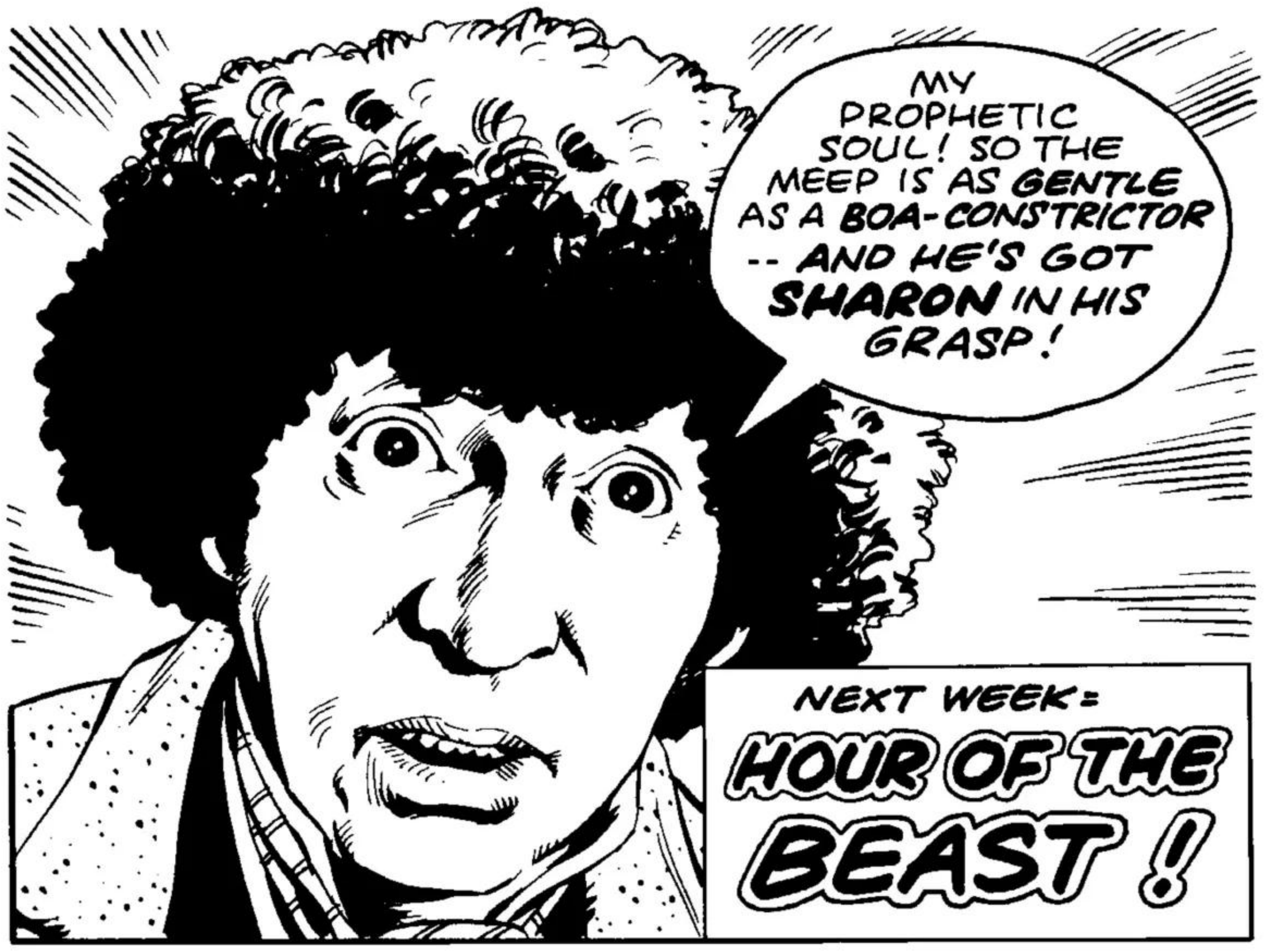

VERY WELL, DOCTOR! I AM **SERGEANT ZOGROTH** AND MY COLLEAGUE IS **CONSTABLE ZREEG**!
THE EVENTS THAT LED US TO **EARTH** BEGAN ON THE OTHER SIDE OF THE UNIVERSE--ON THE MEEP'S **HOME-WORLD**!
"THE MEEPS WERE A **HIGHLY ADVANCED, PEACEFUL** RACE, WHO KNEW NOTHING OF WAR AND CRUELTY..."
MEEP!
HOP, SKIP, JUMP AND SING! FOUR JOLLY MEEPS, ALL IN A RING!
MEEP!
MEEP!
"AND THROUGHOUT THE WRARTH GALAXY, THEIR NAME WAS A **BYWORD** FOR HAPPINESS!"
"THEN, **TRAGEDY** STRUCK... THEIR PLANET'S ORBIT **MYSTERIOUSLY** CHANGED--IT PASSED CLOSE TO..."
"...**THE BLACK SUN!**"
"THE SUN'S RADIATION **MUTATED** A RACE THAT WAS GENTLE AND KIND..."
"...**INTO CRUEL BEASTS WHO LIVED FOR CONQUEST!**"
HEY HO! HEY HO! IT'S OFF TO **WAR** WE GO!
"IN A SAVAGE **STARKRIEG** THE MEEPS OVER-RAN PLANET AFTER PLANET... THERE WAS NO REASONING WITH THEM!"
"THE MEEPS **DESTROYED** EVERYTHING... THEIR PRISONERS WERE SHOWN **NO MERCY**!"
HOPPITY HOP! BOPPITY BOP! WHO'S NEXT FOR **THE CHOP**?


"RELUCTANTLY, THE STAR COUNCIL ORDERED THE USE OF THE WRARTH WARRIORS ... BIOLOGICAL CONSTRUCTS OF THE FIVE STRONGEST RACES IN THE GALAXY. WE ARE--"
"LAW ENFORCERS OF THE STARS!"


"WE FOUGHT THE MEEPS FROM PLANET TO PLANET. AT LAST, AT THE BATTLE OF YARRAS, WE SMASHED THE MEEPS' ARMADA!"
"ONLY THEIR CRUEL LEADER ESCAPED..."


"A G.L.E.P.-- GALACTIC LAW ENFORCEMENT POSSE--WAS FORMED..."
"IN HOT PURSUIT, WE SHOT THE MEEP DOWN OVER EARTH..."


HERE IS OUR OFFICIAL WARRANT, DOCTOR ... AUTHORISING HIS CAPTURE... DEAD OR ALIVE!

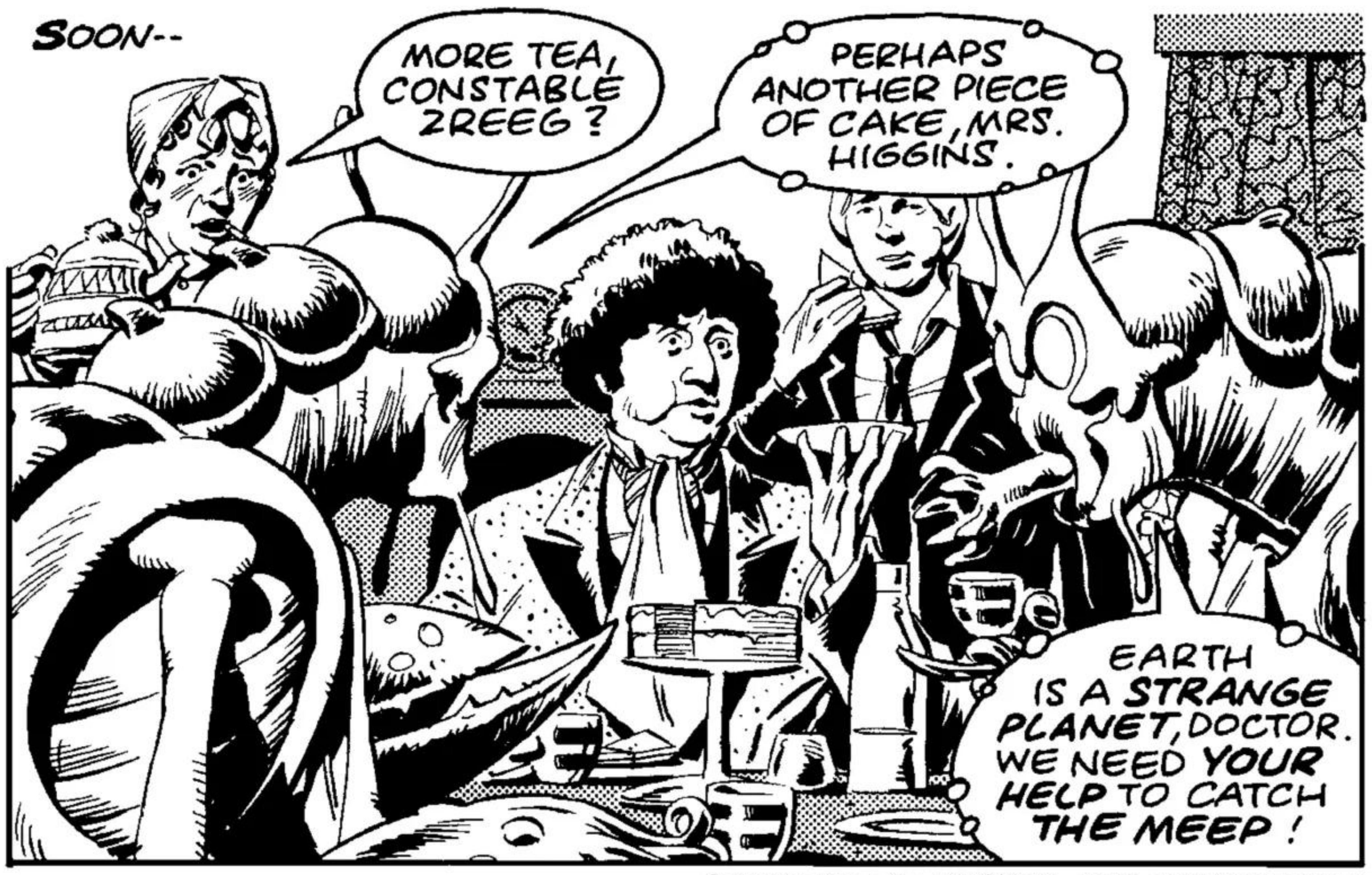

MY PROPHETIC SOUL! SO THE MEEP IS AS GENTLE AS A BOA-CONSTRICTOR -- AND HE'S GOT SHARON IN HIS GRASP!
NEXT WEEK: HOUR OF THE BEAST!

Stan Lee presents

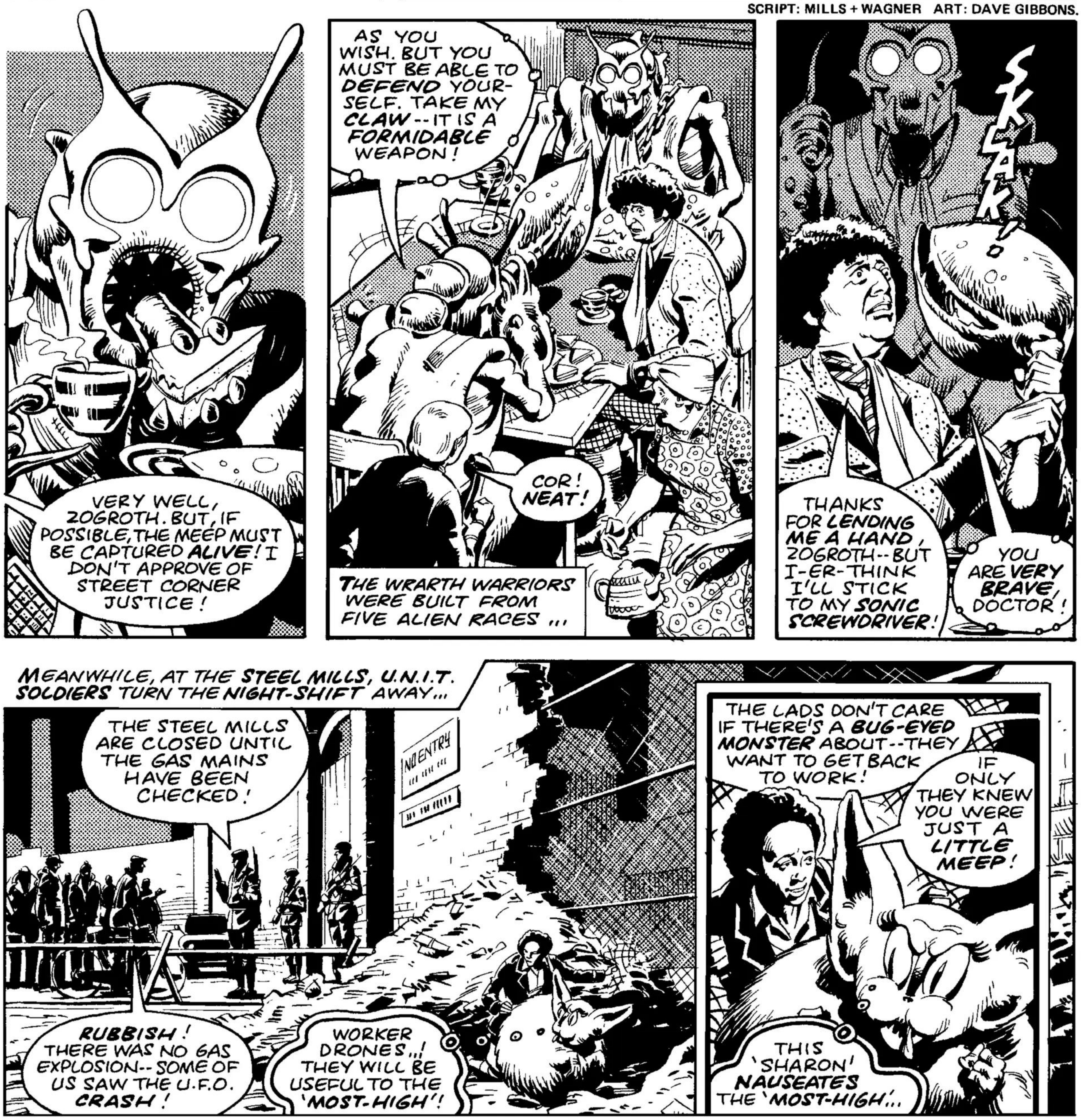
DOCTOR WHO

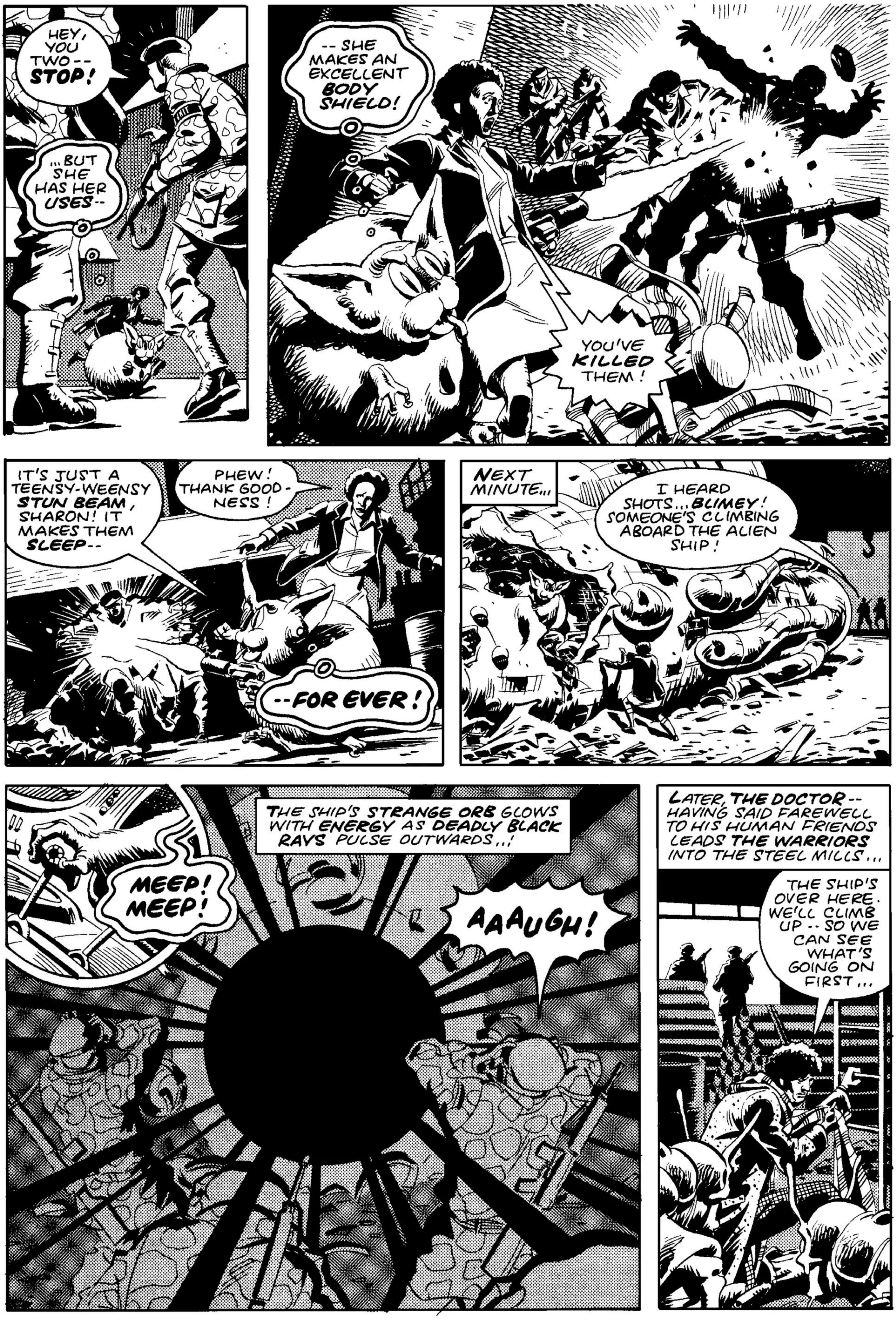
AND THE STAR BEAST

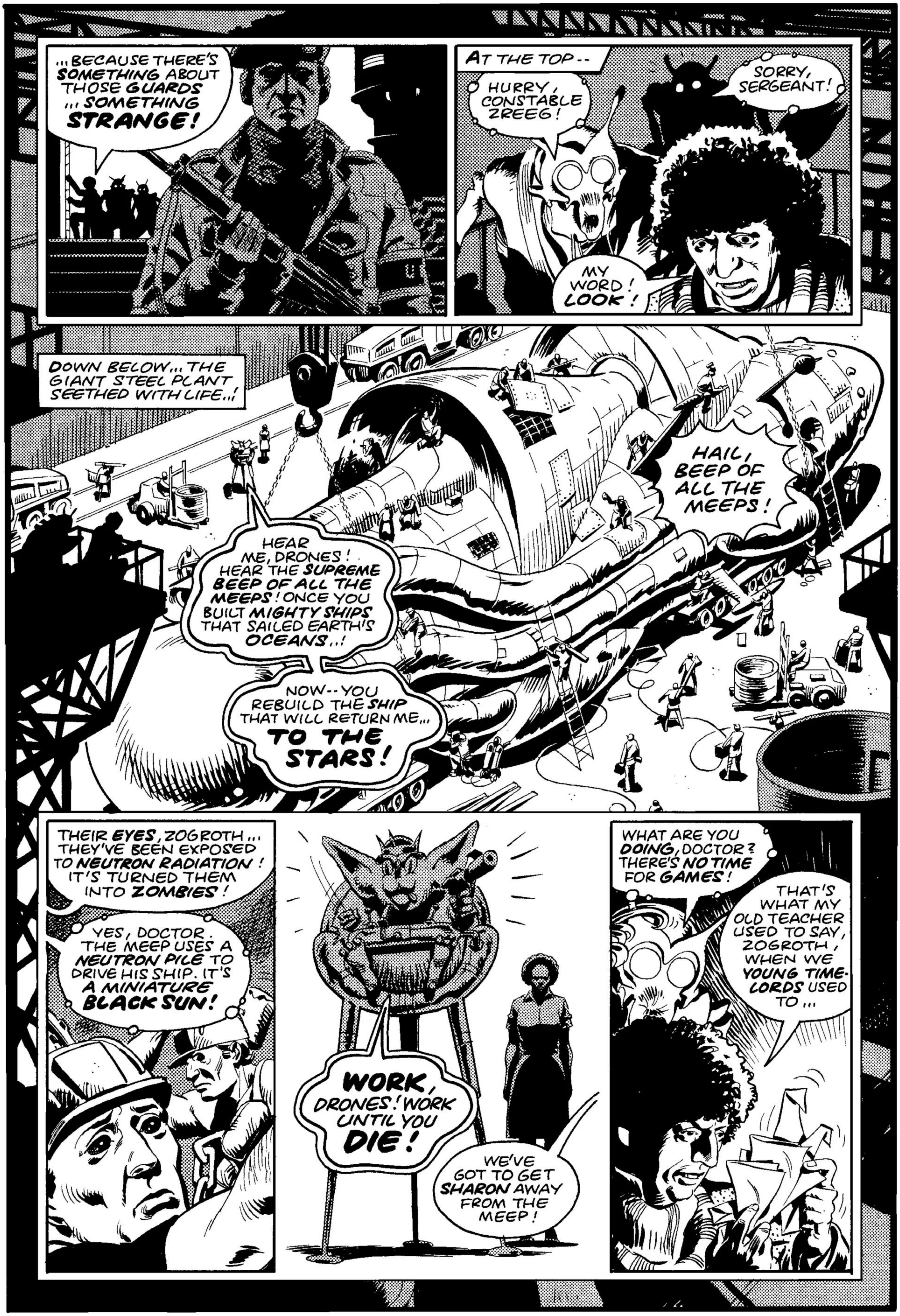
THE DOCTOR DISCOVERS THAT THE MEEP IS A DANGEROUS CRIMINAL WANTED BY THE WRATH-WARRIORS – GALACTIC LAW ENFORCERS. BUT THE DOCTOR'S COMPANION, SHARON, IS IN THE MEEP'S CLUTCHES . . .

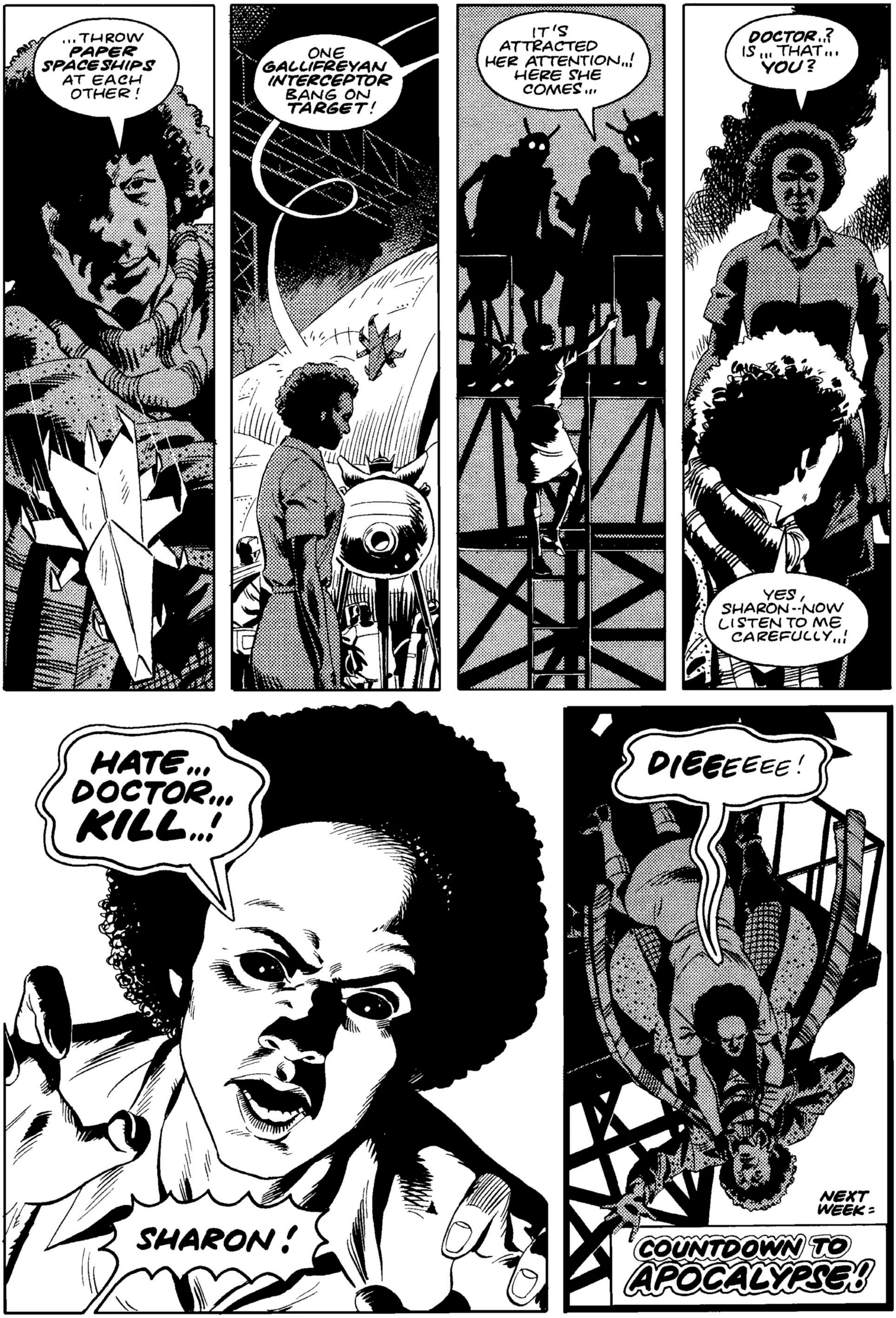

SOON--
MORE TEA, CONSTABLE ZREEG?
PERHAPS ANOTHER PIECE OF CAKE, MRS. HIGGINS.
EARTH IS A STRANGE PLANET, DOCTOR. WE NEED YOUR HELP TO CATCH THE MEEP!

SCRIPT: MILLS + WAGNER ART: DAVE GIBBONS.


VERY WELL, ZOGROTH. BUT, IF POSSIBLE, THE MEEP MUST BE CAPTURED ALIVE! I DON'T APPROVE OF STREET CORNER JUSTICE!
AS YOU WISH. BUT YOU MUST BE ABLE TO DEFEND YOURSELF. TAKE MY CLAW--IT IS A FORMIDABLE WEAPON!
COR! NEAT!
THE WRARTH WARRIORS WERE BUILT FROM FIVE ALIEN RACES ...
SKLAK!
THANKS FOR LENDING ME A HAND, ZOGROTH--BUT I-ER-THINK I'LL STICK TO MY SONIC SCREWDRIVER!
YOU ARE VERY BRAVE, DOCTOR!
MEANWHILE, AT THE STEEL MILLS, U.N.I.T. SOLDIERS TURN THE NIGHT-SHIFT AWAY...
THE STEEL MILLS ARE CLOSED UNTIL THE GAS MAINS HAVE BEEN CHECKED!
NO ENTRY
RUBBISH! THERE WAS NO GAS EXPLOSION-- SOME OF US SAW THE U.F.O. CRASH!
WORKER DRONES..! THEY WILL BE USEFUL TO THE 'MOST-HIGH'!
THE LADS DON'T CARE IF THERE'S A BUG-EYED MONSTER ABOUT--THEY WANT TO GET BACK TO WORK!
IF ONLY THEY KNEW YOU WERE JUST A LITTLE MEEP!
THIS 'SHARON' NAUSEATES THE 'MOST-HIGH'...


HEY, YOU TWO -- STOP!
...BUT SHE HAS HER USES --
-- SHE MAKES AN EXCELLENT BODY SHIELD!
YOU'VE KILLED THEM!
IT'S JUST A TEENSY-WEENSY STUN BEAM, SHARON! IT MAKES THEM SLEEP --
PHEW! THANK GOODNESS!
-- FOR EVER!
NEXT MINUTE...
I HEARD SHOTS... BLIMEY! SOMEONE'S CLIMBING ABOARD THE ALIEN SHIP!
THE SHIP'S STRANGE ORB GLOWS WITH ENERGY AS DEADLY BLACK RAYS PULSE OUTWARDS...!
MEEP! MEEP!
AAAUGH!
LATER, THE DOCTOR -- HAVING SAID FAREWELL TO HIS HUMAN FRIENDS LEADS THE WARRIORS INTO THE STEEL MILLS...
THE SHIP'S OVER HERE. WE'LL CLIMB UP -- SO WE CAN SEE WHAT'S GOING ON FIRST...


...BECAUSE THERE'S SOMETHING ABOUT THOSE GUARDS ... SOMETHING STRANGE!
AT THE TOP --
HURRY, CONSTABLE ZREEG!
SORRY, SERGEANT!
MY WORD! LOOK!
DOWN BELOW... THE GIANT STEEL PLANT SEETHED WITH LIFE...!
HAIL, BEEP OF ALL THE MEEPS!
HEAR ME, DRONES! HEAR THE SUPREME BEEP OF ALL THE MEEPS! ONCE YOU BUILT MIGHTY SHIPS THAT SAILED EARTH'S OCEANS...!
NOW -- YOU REBUILD THE SHIP THAT WILL RETURN ME... TO THE STARS!
THEIR EYES, ZOGROTH... THEY'VE BEEN EXPOSED TO NEUTRON RADIATION! IT'S TURNED THEM INTO ZOMBIES!
YES, DOCTOR. THE MEEP USES A NEUTRON PILE TO DRIVE HIS SHIP. IT'S A MINIATURE BLACK SUN!
WORK, DRONES! WORK UNTIL YOU DIE!
WE'VE GOT TO GET SHARON AWAY FROM THE MEEP!
WHAT ARE YOU DOING, DOCTOR? THERE'S NO TIME FOR GAMES!
THAT'S WHAT MY OLD TEACHER USED TO SAY, ZOGROTH, WHEN WE YOUNG TIME-LORDS USED TO ...

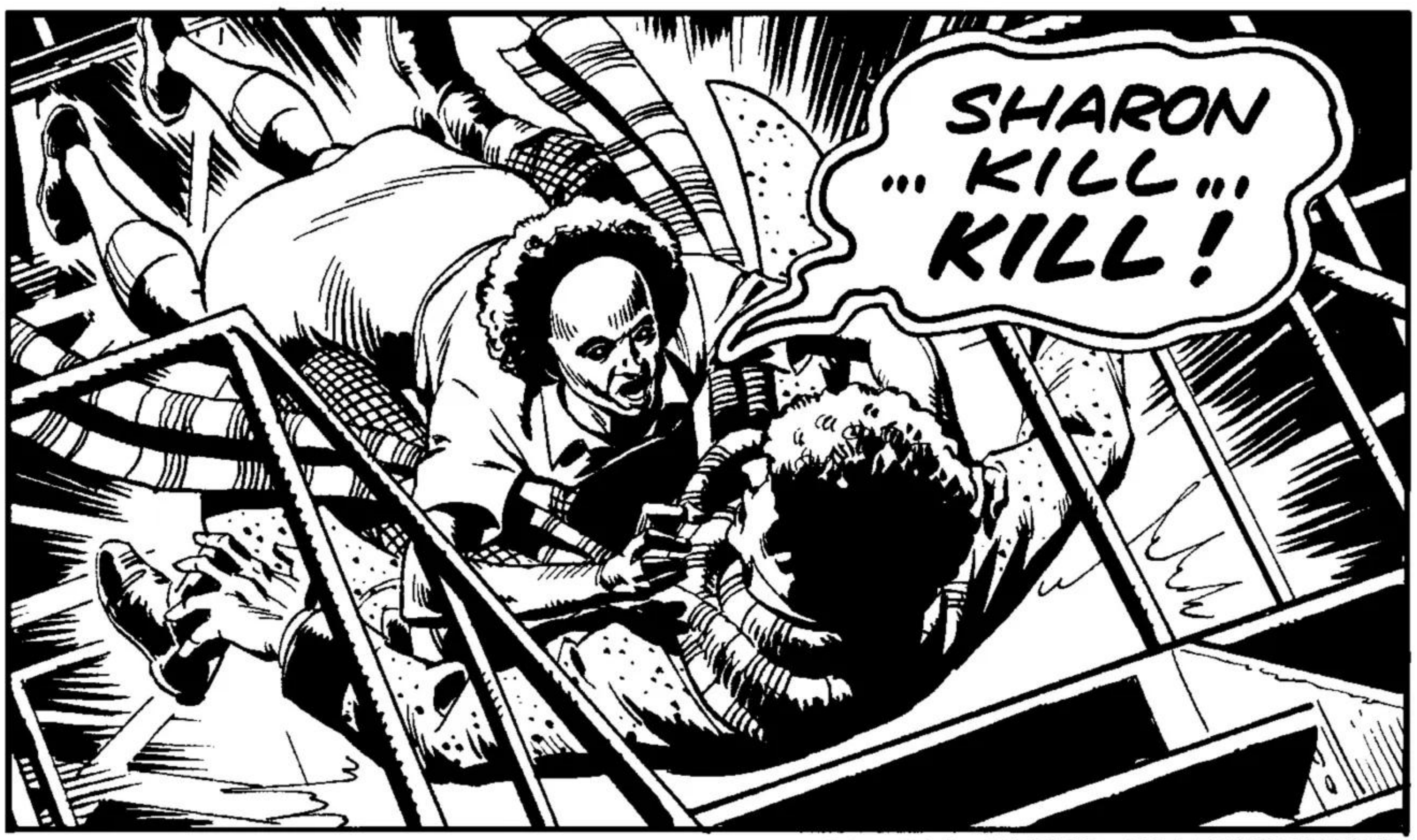

...THROW PAPER SPACESHIPS AT EACH OTHER!
ONE GALLIFREYAN INTERCEPTOR BANG ON TARGET!
IT'S ATTRACTED HER ATTENTION...! HERE SHE COMES...
DOCTOR...? IS... THAT... YOU?
YES, SHARON--NOW LISTEN TO ME CAREFULLY...!
HATE... DOCTOR... KILL...!
SHARON!
DIEEEEEE!
NEXT WEEK:
COUNTDOWN TO APOCALYPSE!

Stan Lee presents

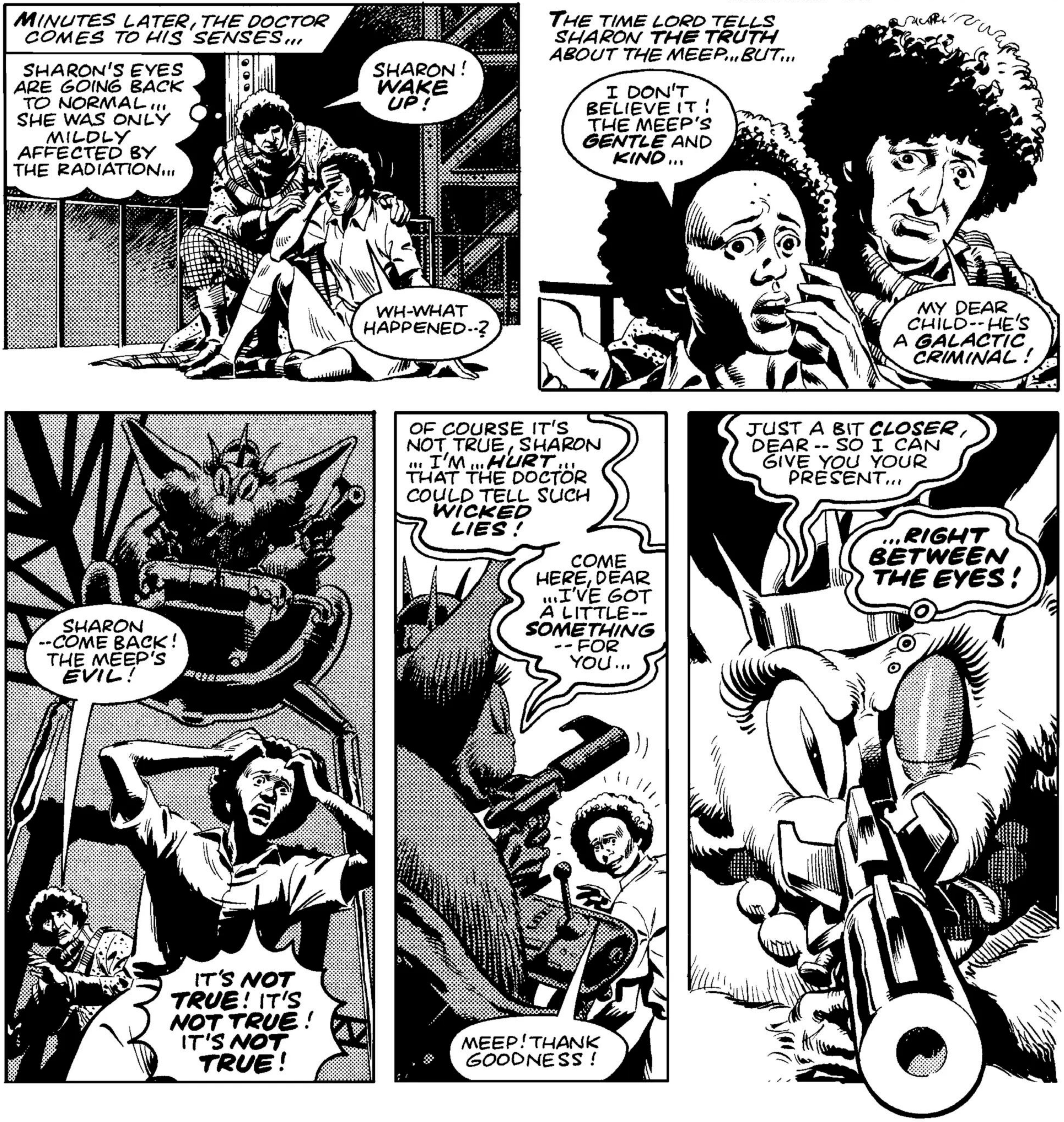
DOCTOR WHO

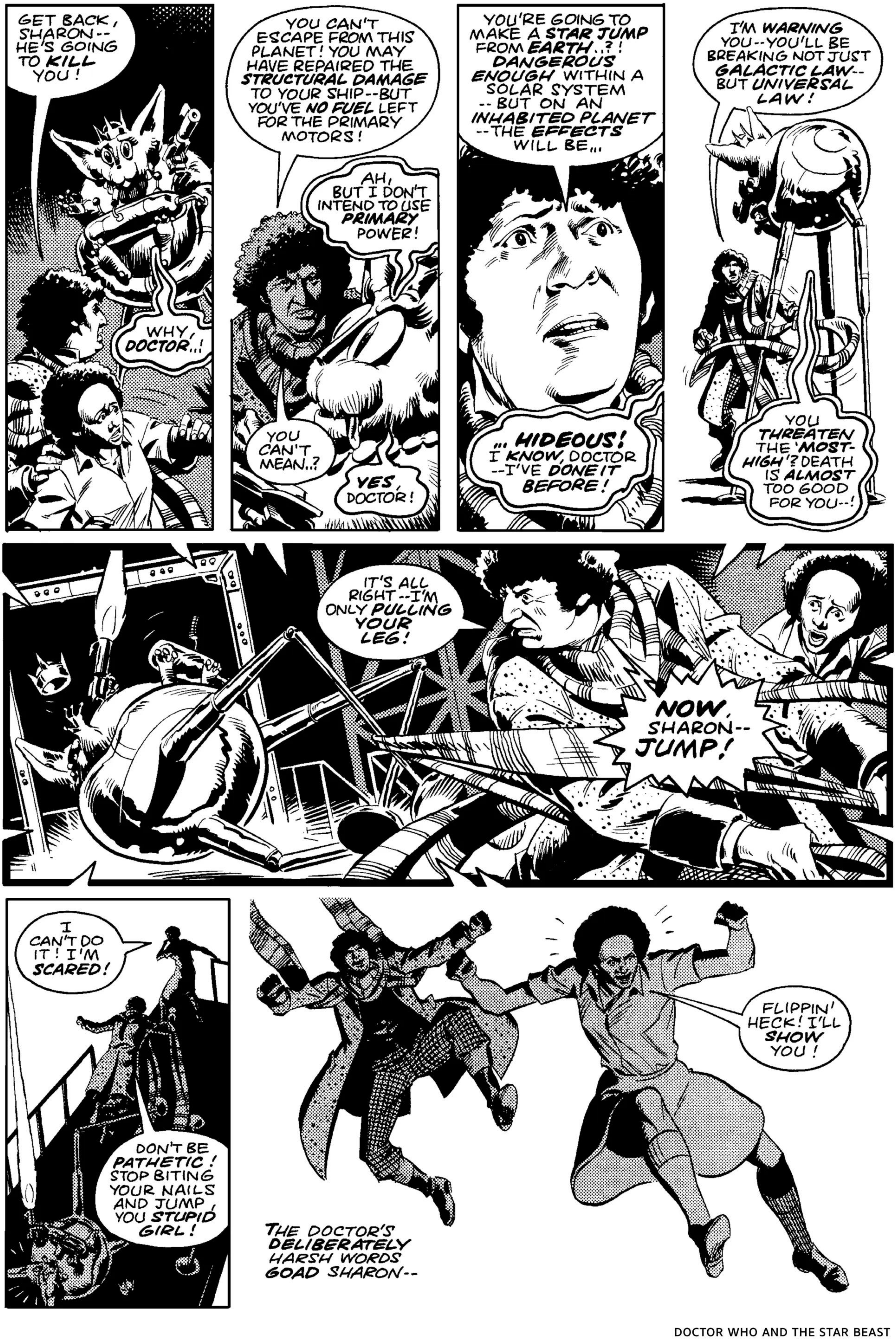
AND THE STAR BEAST

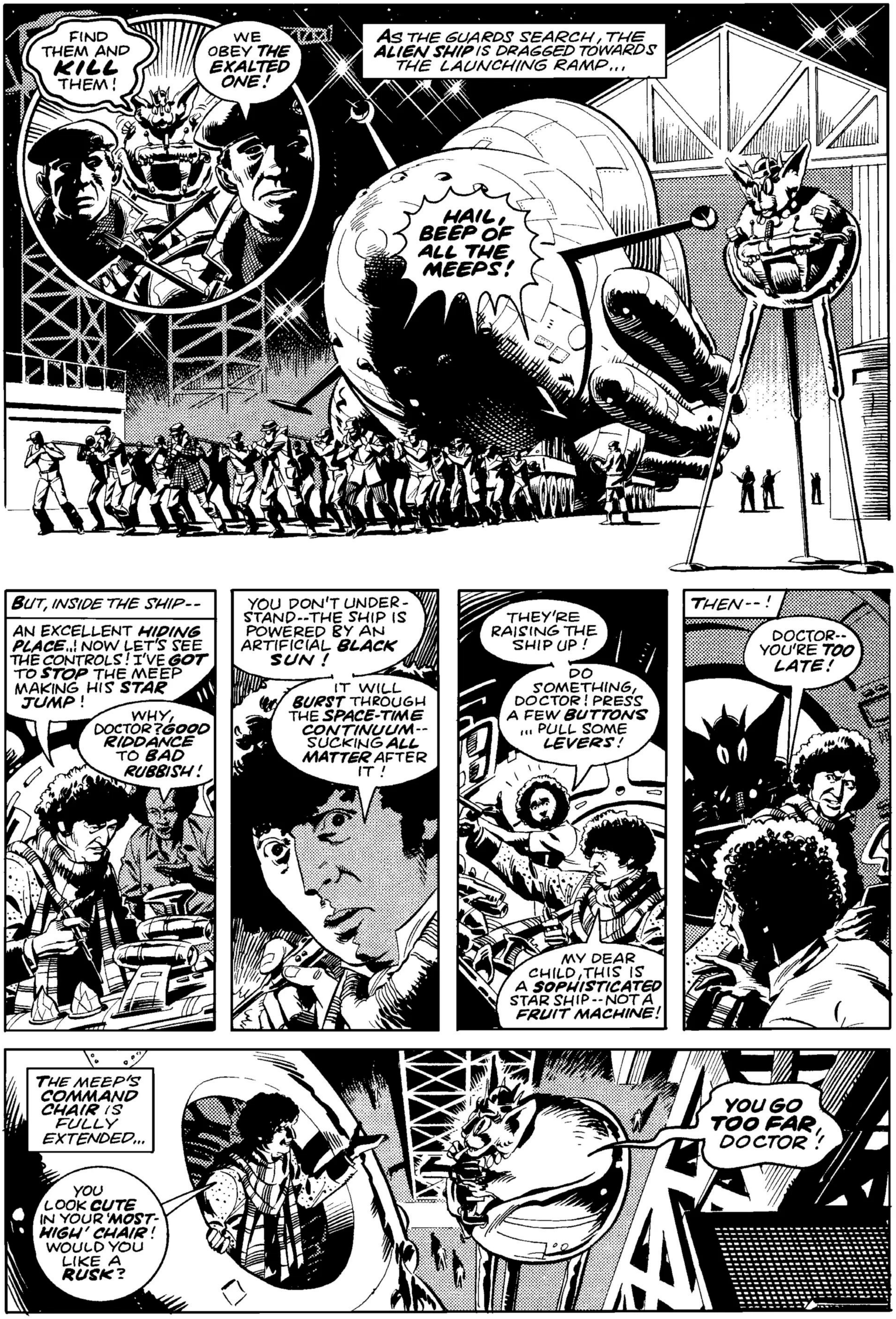
THE DOCTOR DISCOVERS THAT THE MEEP IS A DANGEROUS CRIMINAL WANTED BY THE WRATH WARRIORS – GALACTIC LAW ENFORCERS. BUT THE MEEP CAUSES THE DOCTOR'S COMPANION -- SHARON – TO TURN ON THE TIME LORD!

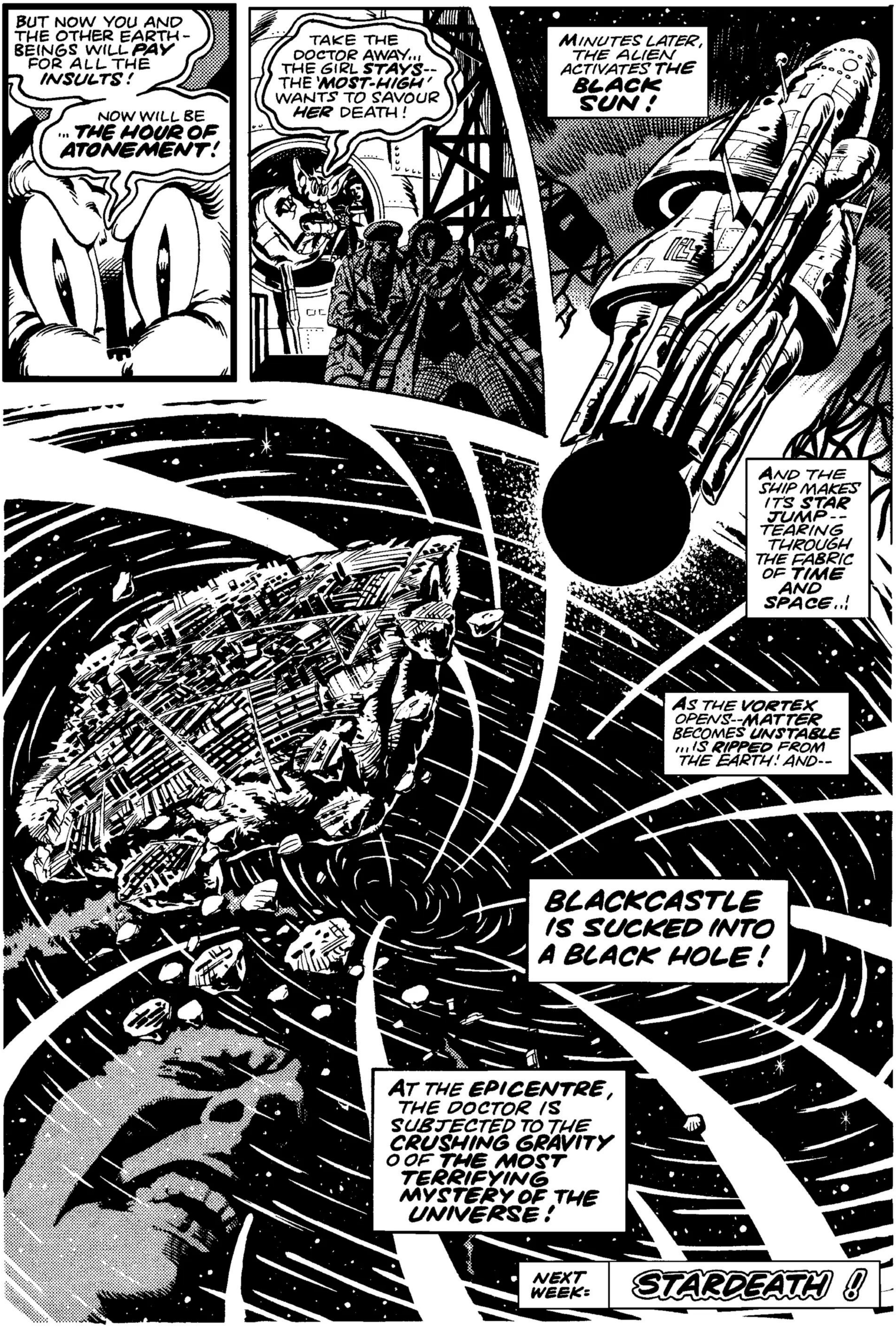

SHARON ... KILL ... KILL!

SCRIPT: MILLS + WAGNER ART: DAVE GIBBONS.


MINUTES LATER, THE DOCTOR COMES TO HIS SENSES...
SHARON'S EYES ARE GOING BACK TO NORMAL... SHE WAS ONLY MILDLY AFFECTED BY THE RADIATION...
SHARON! WAKE UP!
WH-WHAT HAPPENED--?
THE TIME LORD TELLS SHARON THE TRUTH ABOUT THE MEEP... BUT...
I DON'T BELIEVE IT! THE MEEP'S GENTLE AND KIND...
MY DEAR CHILD--HE'S A GALACTIC CRIMINAL!
SHARON --COME BACK! THE MEEP'S EVIL!
IT'S NOT TRUE! IT'S NOT TRUE! IT'S NOT TRUE!
OF COURSE IT'S NOT TRUE, SHARON ... I'M ... HURT ... THAT THE DOCTOR COULD TELL SUCH WICKED LIES!
COME HERE, DEAR ...I'VE GOT A LITTLE-- SOMETHING --FOR YOU...
MEEP! THANK GOODNESS!
JUST A BIT CLOSER, DEAR -- SO I CAN GIVE YOU YOUR PRESENT...
...RIGHT BETWEEN THE EYES!


GET BACK, SHARON-- HE'S GOING TO KILL YOU!
WHY, DOCTOR..!
YOU CAN'T ESCAPE FROM THIS PLANET! YOU MAY HAVE REPAIRED THE STRUCTURAL DAMAGE TO YOUR SHIP--BUT YOU'VE NO FUEL LEFT FOR THE PRIMARY MOTORS!
AH, BUT I DON'T INTEND TO USE PRIMARY POWER!
YOU CAN'T MEAN..?
YES, DOCTOR!
YOU'RE GOING TO MAKE A STAR JUMP FROM EARTH..?! DANGEROUS ENOUGH WITHIN A SOLAR SYSTEM --BUT ON AN INHABITED PLANET --THE EFFECTS WILL BE...
...HIDEOUS! I KNOW, DOCTOR --I'VE DONE IT BEFORE!
I'M WARNING YOU--YOU'LL BE BREAKING NOT JUST GALACTIC LAW-- BUT UNIVERSAL LAW!
YOU THREATEN THE 'MOST-HIGH'? DEATH IS ALMOST TOO GOOD FOR YOU--!
IT'S ALL RIGHT--I'M ONLY PULLING YOUR LEG!
NOW, SHARON-- JUMP!
I CAN'T DO IT! I'M SCARED!
DON'T BE PATHETIC! STOP BITING YOUR NAILS AND JUMP, YOU STUPID GIRL!
THE DOCTOR'S DELIBERATELY HARSH WORDS GOAD SHARON--
FLIPPIN' HECK! I'LL SHOW YOU!


FIND THEM AND KILL THEM!
WE OBEY THE EXALTED ONE!
AS THE GUARDS SEARCH, THE ALIEN SHIP IS DRAGGED TOWARDS THE LAUNCHING RAMP...
HAIL, BEEP OF ALL THE MEEPS!
BUT, INSIDE THE SHIP--
AN EXCELLENT HIDING PLACE..! NOW LET'S SEE THE CONTROLS! I'VE GOT TO STOP THE MEEP MAKING HIS STAR JUMP!
WHY, DOCTOR? GOOD RIDDANCE TO BAD RUBBISH!
YOU DON'T UNDERSTAND--THE SHIP IS POWERED BY AN ARTIFICIAL BLACK SUN!
IT WILL BURST THROUGH THE SPACE-TIME CONTINUUM--SUCKING ALL MATTER AFTER IT!
THEY'RE RAISING THE SHIP UP!
DO SOMETHING, DOCTOR! PRESS A FEW BUTTONS ... PULL SOME LEVERS!
MY DEAR CHILD, THIS IS A SOPHISTICATED STAR SHIP--NOT A FRUIT MACHINE!
THEN--!
DOCTOR--YOU'RE TOO LATE!
THE MEEP'S COMMAND CHAIR IS FULLY EXTENDED...
YOU LOOK CUTE IN YOUR 'MOST-HIGH' CHAIR! WOULD YOU LIKE A RUSK?
YOU GO TOO FAR, DOCTOR!

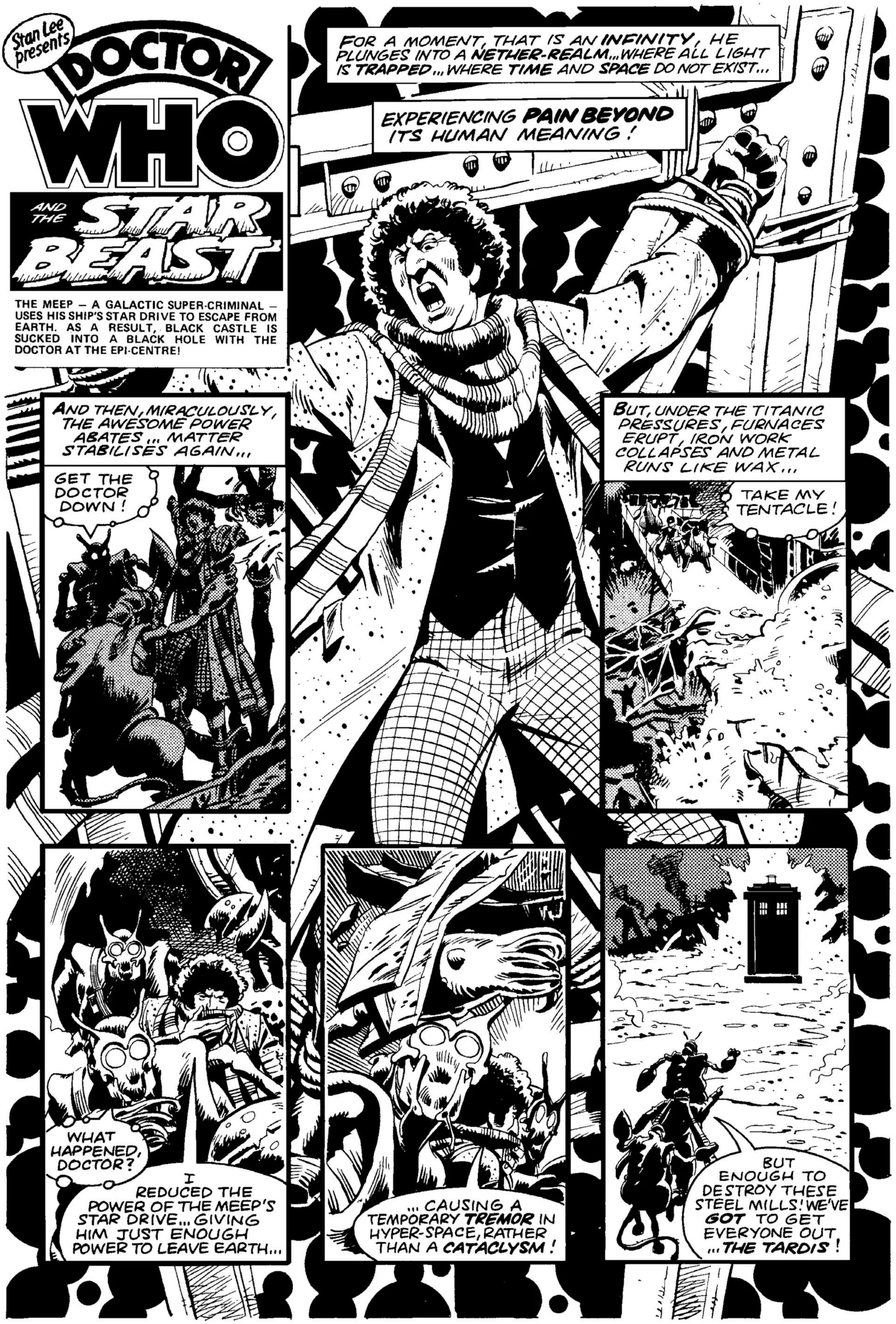

BUT NOW YOU AND THE OTHER EARTH-BEINGS WILL **PAY** FOR ALL THE **INSULTS**!
NOW WILL BE ... **THE HOUR OF ATONEMENT**!
TAKE THE DOCTOR AWAY... THE GIRL **STAYS**-- THE '**MOST-HIGH**' WANTS TO SAVOUR **HER** DEATH!
MINUTES LATER, THE ALIEN ACTIVATES **THE BLACK SUN**!
AND THE SHIP MAKES ITS **STAR JUMP**-- TEARING THROUGH THE FABRIC OF **TIME AND SPACE**..!
AS THE **VORTEX** OPENS--**MATTER** BECOMES **UNSTABLE** ...IS **RIPPED** FROM THE EARTH! AND--
BLACKCASTLE IS SUCKED INTO A BLACK HOLE!
AT THE **EPICENTRE**, THE DOCTOR IS SUBJECTED TO THE **CRUSHING GRAVITY** OF **THE MOST TERRIFYING MYSTERY OF THE UNIVERSE**!
NEXT WEEK: STARDEATH!

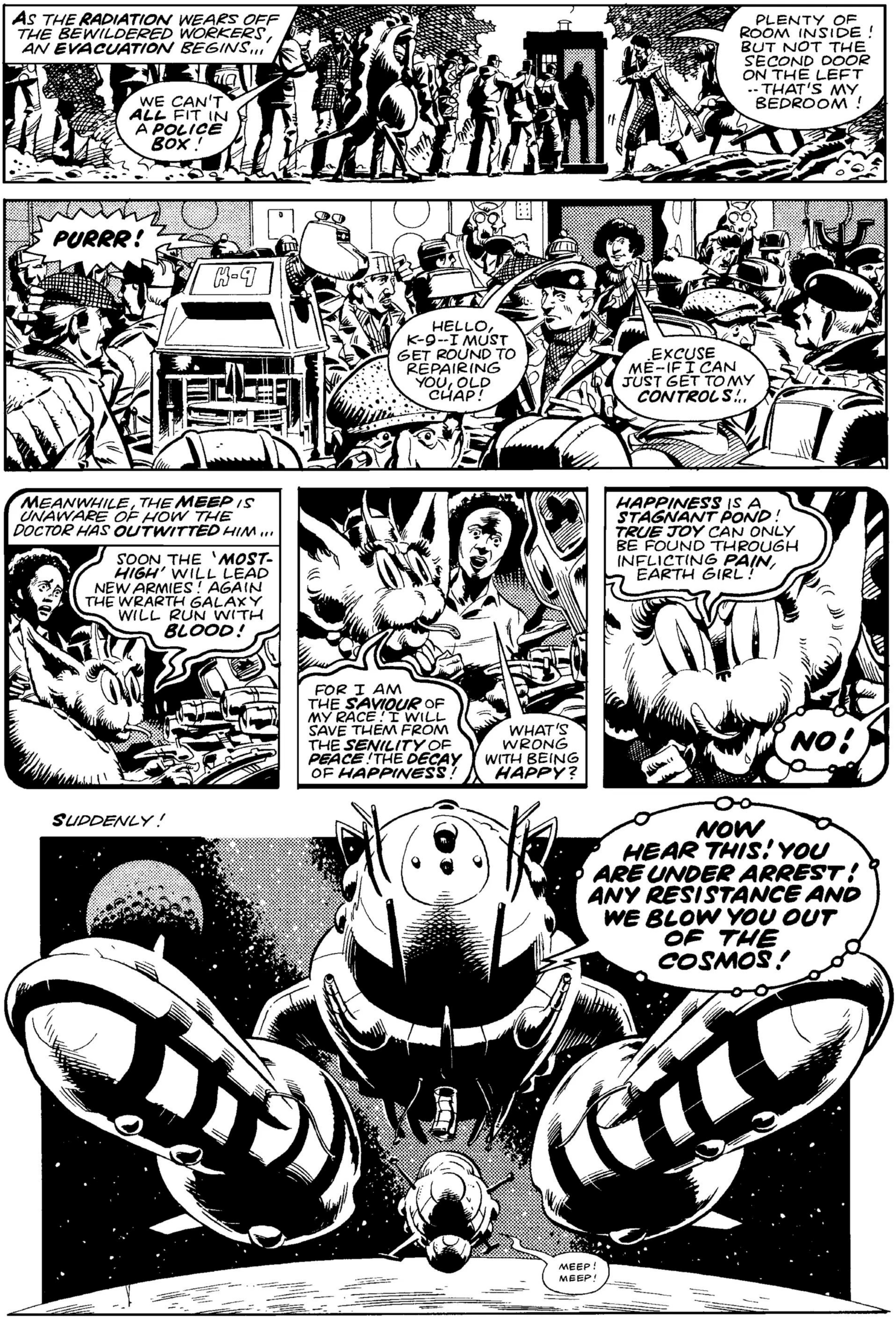
Stan Lee presents

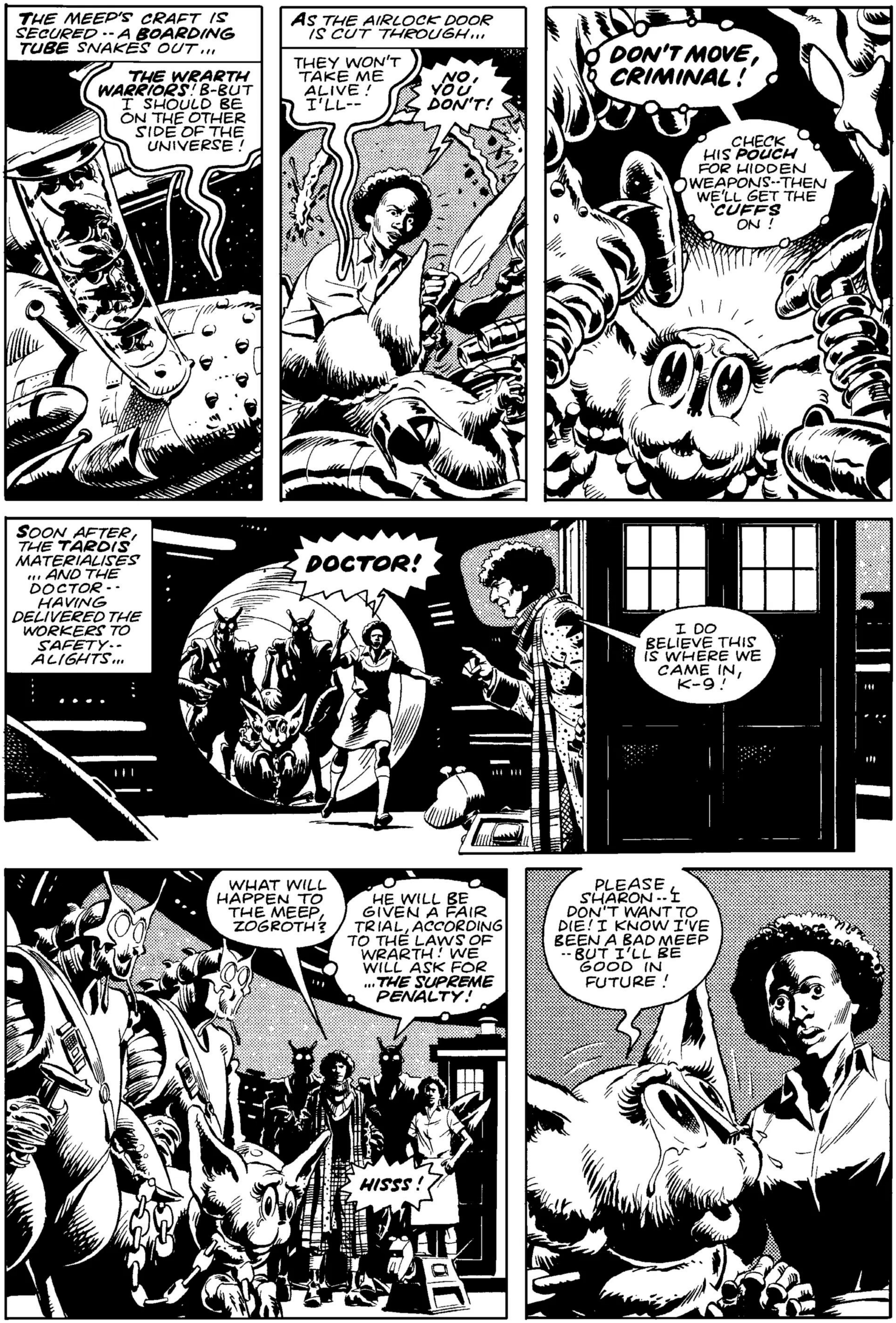
DOCTOR WHO

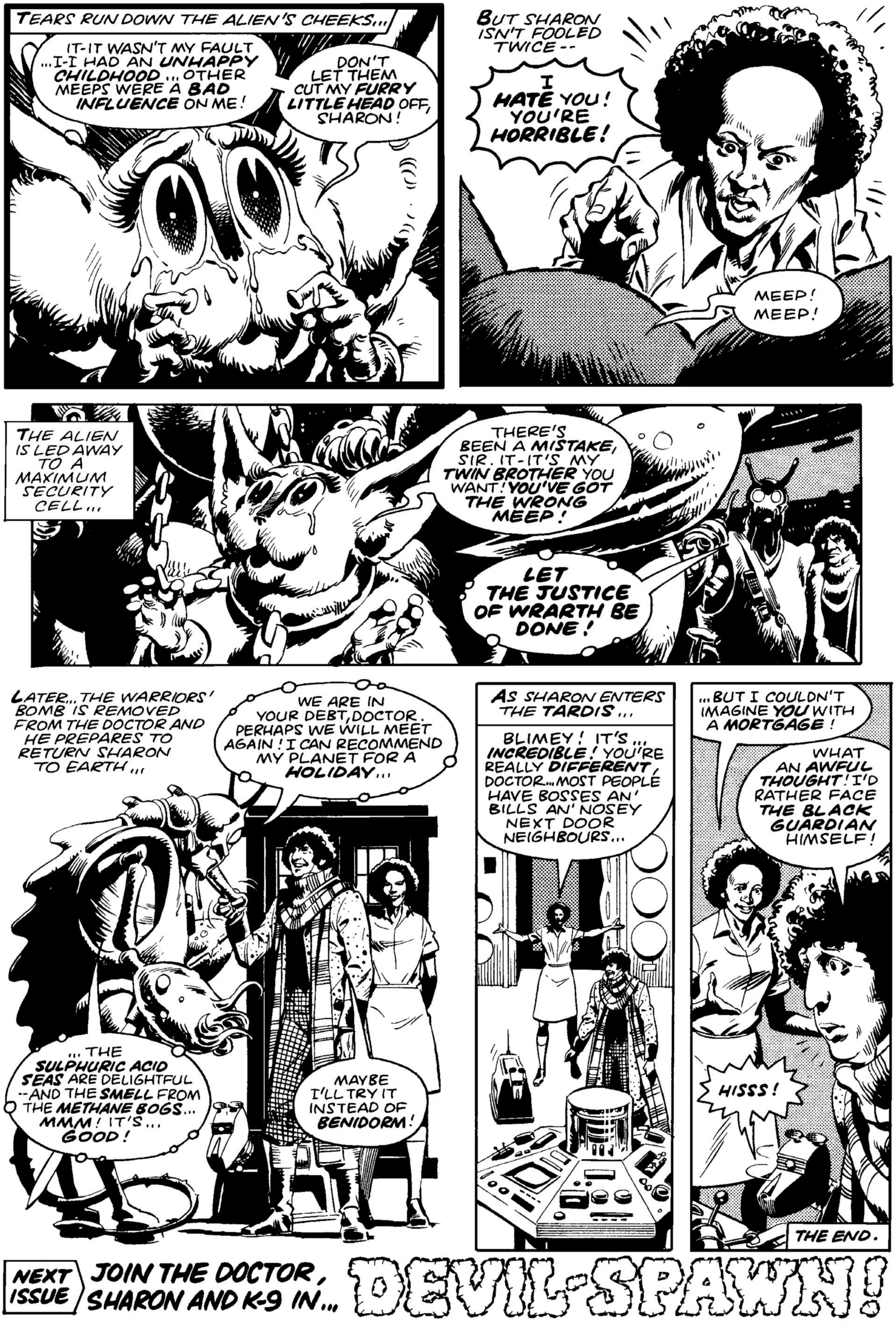
AND THE STAR BEAST

THE MEEP – A GALACTIC SUPER-CRIMINAL – USES HIS SHIP'S STAR DRIVE TO ESCAPE FROM EARTH. AS A RESULT, BLACK CASTLE IS SUCKED INTO A BLACK HOLE WITH THE DOCTOR AT THE EPI-CENTRE!


FOR A MOMENT, THAT IS AN INFINITY, HE PLUNGES INTO A NETHER-REALM... WHERE ALL LIGHT IS TRAPPED... WHERE TIME AND SPACE DO NOT EXIST...
EXPERIENCING PAIN BEYOND ITS HUMAN MEANING!
AND THEN, MIRACULOUSLY, THE AWESOME POWER ABATES... MATTER STABILISES AGAIN...
GET THE DOCTOR DOWN!
BUT, UNDER THE TITANIC PRESSURES, FURNACES ERUPT, IRON WORK COLLAPSES AND METAL RUNS LIKE WAX...
TAKE MY TENTACLE!
WHAT HAPPENED, DOCTOR?
I REDUCED THE POWER OF THE MEEP'S STAR DRIVE... GIVING HIM JUST ENOUGH POWER TO LEAVE EARTH...
...CAUSING A TEMPORARY TREMOR IN HYPER-SPACE, RATHER THAN A CATACLYSM!
BUT ENOUGH TO DESTROY THESE STEEL MILLS! WE'VE GOT TO GET EVERYONE OUT ...THE TARDIS!


AS THE RADIATION WEARS OFF THE BEWILDERED WORKERS, AN EVACUATION BEGINS...
WE CAN'T ALL FIT IN A POLICE BOX!
PLENTY OF ROOM INSIDE! BUT NOT THE SECOND DOOR ON THE LEFT --THAT'S MY BEDROOM!
PURRR!
K-9
HELLO, K-9--I MUST GET ROUND TO REPAIRING YOU, OLD CHAP!
EXCUSE ME--IF I CAN JUST GET TO MY CONTROLS!..
MEANWHILE, THE MEEP IS UNAWARE OF HOW THE DOCTOR HAS OUTWITTED HIM...
SOON THE 'MOST-HIGH' WILL LEAD NEW ARMIES! AGAIN THE WRARTH GALAXY WILL RUN WITH BLOOD!
FOR I AM THE SAVIOUR OF MY RACE! I WILL SAVE THEM FROM THE SENILITY OF PEACE! THE DECAY OF HAPPINESS!
WHAT'S WRONG WITH BEING HAPPY?
HAPPINESS IS A STAGNANT POND! TRUE JOY CAN ONLY BE FOUND THROUGH INFLICTING PAIN, EARTH GIRL!
NO!
SUDDENLY!
NOW HEAR THIS! YOU ARE UNDER ARREST! ANY RESISTANCE AND WE BLOW YOU OUT OF THE COSMOS!
MEEP! MEEP!


THE MEEP'S CRAFT IS SECURED -- A BOARDING TUBE SNAKES OUT...
THE WRARTH WARRIORS! B-BUT I SHOULD BE ON THE OTHER SIDE OF THE UNIVERSE!
AS THE AIRLOCK DOOR IS CUT THROUGH...
THEY WON'T TAKE ME ALIVE! I'LL--
NO, YOU DON'T!
DON'T MOVE, CRIMINAL!
CHECK HIS POUCH FOR HIDDEN WEAPONS--THEN WE'LL GET THE 'CUFFS ON!
SOON AFTER, THE TARDIS MATERIALISES ... AND THE DOCTOR -- HAVING DELIVERED THE WORKERS TO SAFETY -- ALIGHTS...
DOCTOR!
I DO BELIEVE THIS IS WHERE WE CAME IN, K-9!
WHAT WILL HAPPEN TO THE MEEP, ZOGROTH?
HE WILL BE GIVEN A FAIR TRIAL, ACCORDING TO THE LAWS OF WRARTH! WE WILL ASK FOR ...THE SUPREME PENALTY!
HISSS!
PLEASE, SHARON -- I DON'T WANT TO DIE! I KNOW I'VE BEEN A BAD MEEP -- BUT I'LL BE GOOD IN FUTURE!


TEARS RUN DOWN THE ALIEN'S CHEEKS...
IT-IT WASN'T MY FAULT ...I-I HAD AN UNHAPPY CHILDHOOD ... OTHER MEEPS WERE A BAD INFLUENCE ON ME!
DON'T LET THEM CUT MY FURRY LITTLE HEAD OFF, SHARON!
BUT SHARON ISN'T FOOLED TWICE --
I HATE YOU! YOU'RE HORRIBLE!
MEEP! MEEP!
THE ALIEN IS LED AWAY TO A MAXIMUM SECURITY CELL...
THERE'S BEEN A MISTAKE, SIR. IT-IT'S MY TWIN BROTHER YOU WANT! YOU'VE GOT THE WRONG MEEP!
LET THE JUSTICE OF WRARTH BE DONE!
LATER... THE WARRIORS' BOMB IS REMOVED FROM THE DOCTOR AND HE PREPARES TO RETURN SHARON TO EARTH...
WE ARE IN YOUR DEBT, DOCTOR. PERHAPS WE WILL MEET AGAIN! I CAN RECOMMEND MY PLANET FOR A HOLIDAY...
... THE SULPHURIC ACID SEAS ARE DELIGHTFUL --AND THE SMELL FROM THE METHANE BOGS... MMM! IT'S... GOOD!
MAYBE I'LL TRY IT INSTEAD OF BENIDORM!
AS SHARON ENTERS THE TARDIS...
BLIMEY! IT'S... INCREDIBLE! YOU'RE REALLY DIFFERENT, DOCTOR... MOST PEOPLE HAVE BOSSES AN' BILLS AN' NOSEY NEXT DOOR NEIGHBOURS...
...BUT I COULDN'T IMAGINE YOU WITH A MORTGAGE!
WHAT AN AWFUL THOUGHT! I'D RATHER FACE THE BLACK GUARDIAN HIMSELF!
HISSS!
THE END.

NEXT ISSUE JOIN THE DOCTOR, SHARON AND K-9 IN... **DEVIL-SPAWN!**

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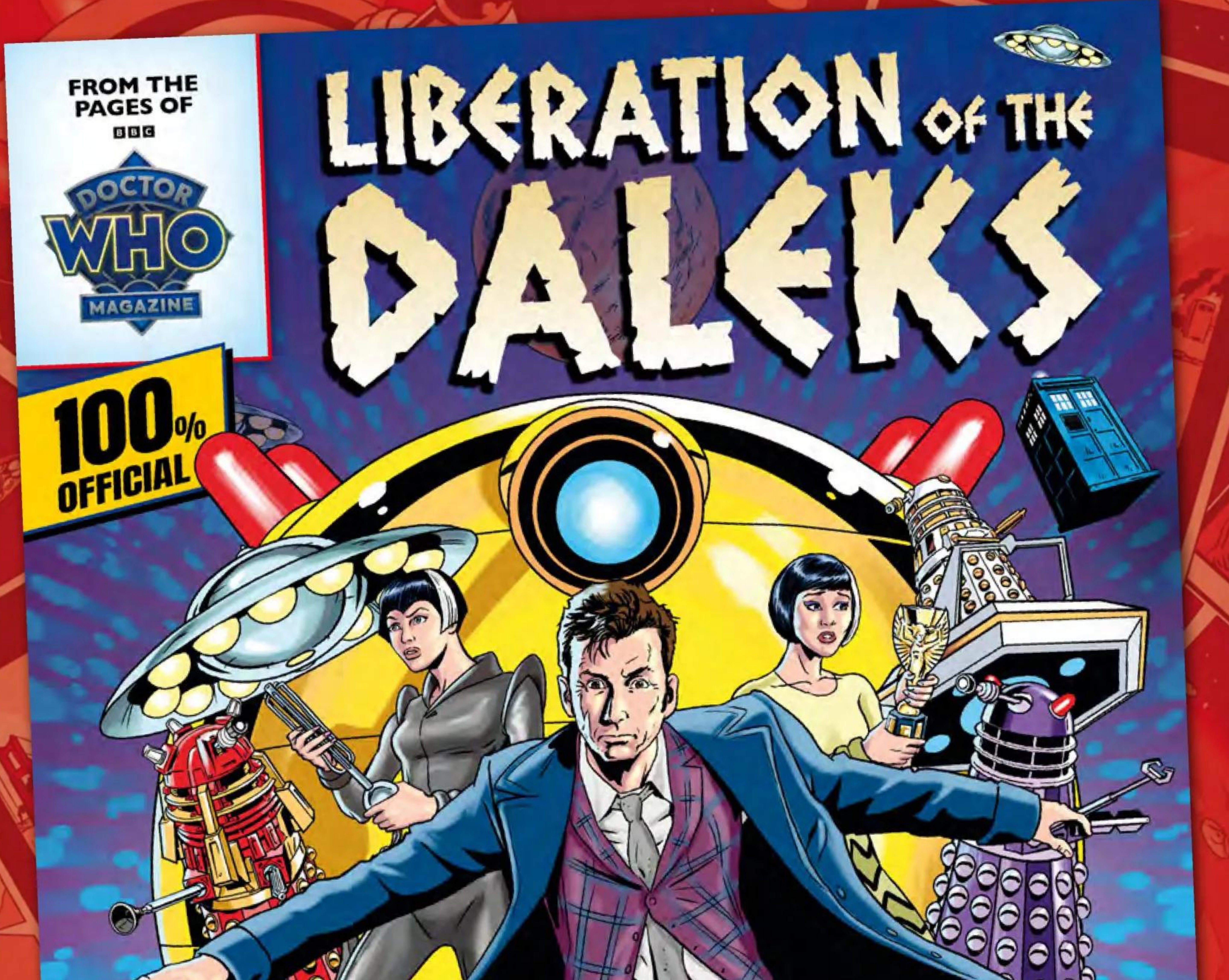
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